

THE ATHENÆUM

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No. 2901.

SATURDAY, JUNE 2, 1883.

PRICE
THREEPENCE
RETAINED AS A NEWSPAPER

ROYAL ACADEMY OF ARTS.—NOTICE IS HEREBY GIVEN, that the President and Council will proceed to select, on TUESDAY, the 19th of June, TWO TURNER ANNUITANTS. Applicants for the Turner Annuity, which is of the value of £1,000, must be Artists of repute in need of aid through the unavoidable loss of professional employment or other cause. Forms of Application can be obtained by letter addressed to THE SECRETARY, Royal Academy of Arts, Piccadilly. They must be filled in and returned on or before Sunday, the 16th of June.

SIR JOHN SOANE'S MUSEUM.
13, Lincoln's Inn-fields.
ANTIQUITIES, PICTURES, AND SCULPTURE.
OPEN FREE FROM 11 to 5 on Tuesdays, Wednesdays, Thursdays, and Fridays, in June, July, and August.—Cards for Private Days and for Students to be obtained of the CURATORS, at the Museum.

SWINEY LECTURES ON GEOLOGY.
Dr. R. H. TRAQUAIR, F.R.S., will deliver a COURSE OF TWELVE LECTURES under the above Foundation, on the Structure and Classification of Fishes, especially in relation to their Fossil Forms, in the British Museum (Natural History), Cromwell Road, beginning on TUESDAY, June 5th, at 4 P.M., to be continued on each succeeding Tuesday, Thursday, and Friday, and ending on June 29. Admission free.

BRITISH ARCHEOLOGICAL ASSOCIATION.—THE CONCLUDING MEETING OF THE SESSION will be held on WEDNESDAY NEXT, June 6th, at 32, Backwell-street, Piccadilly. W. Chair to be taken at 8 P.M. Antiquities will be exhibited, and a Series of Drawings, by Sir Henry Hall, Bart., of Saxton Illustrated Work. The following Papers will be read:—
1. 'Dove Abbey,' by Thos. Blashill, Esq., A.I.C.E.
2. 'An Ancient Stone Circle near Liverpool,' by C. Romilly Allen, Esq., A.I.C.E.
3. 'The Chained Library at Chisbury,' by W. Wilding, Esq.
4. 'DE GRAY HIRCH, F.S.A.' (Honorary Secretary).
R. F. LOTTUS BROOK, F.S.A., Secretaries.

CARLYLE SOCIETY.—Usual MONTHLY MEETING, JUNE 7th, 8 P.M. Paper by Rev. HENRY SOLLY, 'Carlyle and Byron.' All particulars can be had of the Secretary, C. O'CONNOR GARDNER, 9, Duke-street, London Bridge, S.E.

THE SHORTHAND SOCIETY.—JUNE 6, 8 P.M., City Club, 107, Fleet-street. Paper, 'The Education of Reporters,' by Marshall H. Lowe. 'Legible Shorthand, a New System,' by A. H. Browne. H. H. PESTELL, Hon. Secretary, 61, Imperial-buildings, Ludgate-circus, E.C.

MUSICAL ASSOCIATION, 27, Harley-street, W.—On MONDAY, June 4th, at 5 o'clock, a Paper will be read by D. J. BLAKEY, Esq., 'On the Velocity of Sound in Air.' JAMES HIGGS, Hon. Sec. 9, Torrington-square, W.C.

THE SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.

THE SIXTH ANNUAL MEETING OF THIS SOCIETY will be held in the Lecture Hall of the Society of Arts, on WEDNESDAY, June 6th, at 8 P.M., Sir JOHN LUBBOCK, Bart. M.P. in the Chair.

THE NATIONAL SOCIETY FOR PRESERVING THE MEMORIALS OF THE DEAD, in the Churches, Churchyards, and Closed Burial-grounds of Great Britain.—THE ANNUAL MEETING will be held on THURSDAY, June 7th, 1883, at 3.30 P.M., in the Hall of the Society of Arts (by kind permission of the Council), 18 and 19, John-street, Adelphi, W.C. The Chair will be taken by the President, the Right Rev. the BISHOP-SUFFRAGAN OF NOTTINGHAM.

PRINTERS' PENSION CORPORATION.

THE ANNUAL FESTIVAL will take place on TUESDAY, June 19th, at Willis's Rooms, under the Presidency of H.R.H. the DUKE OF ALBANY, K.G., &c., supported by
His Grace the Duke of Argyll, K.T.
Lt. Hon. Earl Stanhope.
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Thos. Halling, Esq. (Cheltenham).
E. S. Haines, Esq.
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METROPOLITAN HOSPITAL SUNDAY FUND.
Patron, Her Majesty the Queen.
HOSPITAL SUNDAY, 10th JUNE, 1883. Cheques crossed Bank of England, and Post-Office Orders made payable to the Secretary, Mr. HENRY N. CUNNINGHAM, should be sent to the Mansion House.

Just published, price 1l.
PHILOSOPHICAL TRANSACTIONS.—The Fellows of the Royal Society are hereby informed that the FOURTH PART OF THE PHILOSOPHICAL TRANSACTIONS, Vol. 173, for the Year 1882, is NOW PUBLISHED, and ready for delivery, on application at the Office of the Society in Burlington House, daily, between the hours of 10 and 4.
Burlington House. WALTER WHITE, Assistant Secretary, R.S.

THE INTERNATIONAL FISHERIES EXHIBITION.
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ARUNDEL SOCIETY.—NEW OCCASIONAL PUBLICATIONS.—Three Chromo-lithographs, sold at the following prices:—
1. SWOON OF ST. CATHERINE, from Fresco at Siena by Razzi. To Members, 1l. 1s.; Non-Members, 1l. 7s. 6d.
2. MADONNA AND CHILD with SAINTS, from Fresco at Florence by Fra Angelico. To Members, 1l.; Non-Members, 1l. 6s.
3. MONUMENT OF DOGE MOROSINI, from SS. Giovanni e Paolo, Venice. To Members, 1l. 1s.; Non-Members, 1l. 7s. 6d.

ARUNDEL SOCIETY.—SUPERNUMERARY PUBLICATIONS.—The Second Annual Publications of 1882 are now sold separately at the following prices:—
1. CHROMO-LITHOGRAPH OF RICHARD II. before the MADONNA, with Saints and Angels, from the Diptych Picture at Wilton House. To Members, 1l. 1s.; Non-Members, 2l. 2s.
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CORPORATION OF LIVERPOOL.

AUTUMN EXHIBITION OF MODERN PICTURES IN OIL AND WATER COLOURS.
NOTICE TO EXHIBITORS.—The above Exhibition will open in the Walker Art Gallery on MONDAY, September 3rd. The dates for receiving Pictures are from the 1st to the 11th of August, both inclusive. Forms and all information may be obtained on application to
CHARLES BYALL, Curator, Walker Art Gallery, Liverpool.
London Agent, Mr. JAS. BOURNELL, 17, Nassau-street, Middlesex Hospital.

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MAGDALEN COLLEGE, OXFORD.—For a Paper on 'THE LIBRARY OF MAGDALEN COLLEGE, OXFORD,' by the Rev. W. A. B. COOILLIDGE, M.A., see NOTES and QUERIES of THIS DAY, June 2nd.
Sent post free on receipt of 4d. in stamps.
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ST. THOMAS'S HOSPITAL.—The Office of SECRETARY to the MEDICAL SCHOOL is VACANT. Candidates for the appointment are requested to send in their applications, with testimonials, to the Dean, on or before SATURDAY, June 16th, 1883. Salary, 200l. a year.—Information to be obtained at the Secretary's Office, St. Thomas's Hospital, S.E. (Signed) E. H. DENISON.

LADY COMPANION.—A well-educated Young Lady desires an ENGAGEMENT as COMPANION to a LADY, Good Musician and Reader. Excellent References.—Address J. W., 22, Spalding-terrace, Tufnell Park-road, London, N.

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ELECTRICAL ENGINEERING.—VIENNA EXHIBITION, 1883.—A CAMBRIDGE M.A., well known in the Electrical World, will take PUPILS to Vienna for August and September. They will reside with him and be under his supervision.—Address F. H. E. S., 24, Great George-street, Westminster.

WESTMINSTER SCHOOL.

ELECTION OF HEAD MASTER.
The Office of HEAD MASTER of the School will become VACANT in August Next, and the Governing Body of the School will proceed to elect a HEAD MASTER in the month of July. Candidates are requested to forward their applications, accompanied by testimonials, on or before the 9th June Next, to the undersigned, from whom particulars of the tenure and emoluments of the Office may be procured, by written application, on or after the 12th inst.
HORACE W. SMITH,
40, Craven-street, Strand, London, W.C.,
Secretary to the Governing Body.
10th May, 1883.

LECTURES.—Dr. CLARKE ROBINSON, University Durham, is arranging with Literary Societies for his PUBLIC LECTURES on English Literature, &c., next Autumn. His syllabus includes our Anglo-Saxon Literature, Beowulf, England's Earliest Poetry, Chaucer, Byron, Nibelungen Lied, Song of Roland, Norse Mythology. "Prof. Robinson does not treat his subject only in a way that can be appreciated by scholars or students, while most exhaustive and critical, his style is still eminently popular and attractive, his language is charmingly chosen and poetic, and his illustrations extremely picturesque." *See Liverpool Mercury*, Nov. 14, 1892.

THE MASON SCIENCE COLLEGE, BIRMINGHAM.—APPOINTMENT OF DEMONSTRATOR IN PHYSICS DEPARTMENT.—The Council invite APPLICATIONS, on or before the 30th June next, for the above Appointment, the duties of which will commence on 1st October. Particulars of the salary and conditions will be sent on application to the Secretary, Mr. O. H. Moxley, the Mason Science College, Birmingham, to whom all applications for the appointment should be sent. By a Resolution of the Council Candidates are especially requested to abstain from canvassing. R. CHAMBERLAIN, Balfour.

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Mr. Gallenga says little about the subject of land tenure in Spain, which threatens to be one of the most troublesome questions of the immediate future, and is the great cause of her poverty. In spite of her mineral wealth, agriculture is and will ever be Spain's greatest industry, although its forms are undergoing change. In Galicia, for instance, cattle-raising is rapidly superseding tillage. In the east the vines are seriously threatened by the phylloxera, and, as the Government has as yet made little effort to arrest the scourge, it is probable that the raising of vegetables for distant markets will in many places supersede viticulture. Already the speculators who buy up for Paris or London everything Rousillon produces in the shape of *légumes* are finding their way across the frontier. In Andalusia the lack of irrigation and the generally wretched condition of the labouring population have given rise to the "Mano Negra," an association to which attention has been called since Mr. Gallenga quitted Spain. One of his most interesting chapters, however, is devoted to an account of the Duke of Wellington's estate near Granada. In 1814 it yielded 3,000*l.* a year, but the income gradually declined till the present duke appointed Mr. H. Hammick as his agent, and a great effort was made to improve matters:—

"It was terribly uphill work at first. There was scarcely a habitable farmhouse or cottage on the estate. Every tenement was reduced to the condition of a pigsty, and the planting of the vineyard round La Torre had to be conducted under a tent. Rumours were spread in the neighbourhood that the new *administrador*, as he took so many men into his employment, must always have vast sums of money about him. A night attempt was made to take La Torre by storm, when, with the aid of his guards, and reinforcements brought by the Alcalde de Illora, Don Horacio gave the ruffians battle, shot down two or three of them, and took the remainder prisoners, delivering them up to the authorities at Granada, by whom they were thrown into gaol and kept there for two years without trial, *more Hispanico*, till they were, without sentence or acquittal, let loose in September, 1868, by the victorious revolution. Although, upon such an upshot of the first experiment, open violence was not to be again apprehended, Don Horacio had to be on his guard for a long time, nor did he, even at the time of our visit, go about without proper precautions.....The demoralization of the population, after so long a period of bad stewardship, was complete. Petty theft and field depredation were the order of the day. Take, for instance, the condition of the country with respect to forestal laws. The Spaniards have stripped their land of nearly every stick of wood, and are desperately hard up for fuel. With the exception of the olive and of some evergreen oaks, there are but few scattered trees in all the Duke's domains. The only plantation of some consequence was that down in the plain near the old Casa Real; but even there, so close to an inhabited place, the people were perpetually lopping and maiming, and, as it were, gnawing at these poor trees. They hacked them and scooped them out near the roots, till not only all the bark but the very pith and heart of the trunk was eaten away, when the tree either withered where it stood or was blown down by the first gust of wind.....Don Horacio endeavoured to stimulate the zeal of his guards by the promise of rewards, and punished any neglect of duty by suspension from office. But sympathy with the offender was too strong at the heart of the executor of the law. The guard whose duty it ought to have been to detect and apprehend

the trespasser, had been, and might again become himself a trespasser. There is an immense deal of morbid compassion and mistaken clemency among these Southern people, and they could hardly imagine how it was that the Englishman stood up so stubbornly for his own, although it was but a little. 'So much fuss for a stick of wood or a little bark,' they said, and their heart was always pleading in behalf of the offender. There was also hardly a man in the estate that was not accessible to bribery. Everything has always been, and will probably for ever be, venal in Spain. The man who owed rent could always put off payment by compounding with the collector. The low Spaniard has an absurdly invincible repugnance to part with his cash. It seems to him a great gain to withhold money he owes, though he knows it must be paid, and he does actually pay it in the end, and although he only hoards it up without profit, and not without risk. It was this anxiety to put off the evil day as long as possible that embarrassed the accounts of the Duke's estate. Against this evil the administrator had no other remedy than fining the collecting clerk by suspension from office. Don Horacio scarcely ever dismissed even a bad servant, lest he should be succeeded by a worse. Stopping their salaries was found a more efficient arrangement. 'You tell me such a tenant is not ready with his thirty dollars' rent? Very well; thirty dollars is precisely your month's wages. You shall have a month's holiday, and you shall wait for the tenant's money as long as it suits his and your convenience.' It is thus that payments were exacted punctually and to the uttermost farthing. 'A hard man, Don Horacio.' That was what everybody thought and said, and what he himself admitted with a smile. But the people began to understand him, and they knew it was their own good, material and moral, that the provident steward was promoting, while he only seemed to watch over his employer's interest. Since Don Horacio came to this country the name of the Duke of Ciudad Rodrigo had risen a hundred per cent. in public estimation. There was a time when it was deemed a calamity to live under the English landlord. The tenants of Molino del Rey and Soto de Roma were now the envy of their neighbours."

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"I know not how the place could have stood the test of an assault if the Carlists had really made up their minds to take it, and if they had brought forward cannon for that purpose; but the fact was that the Carlist War never was carried on in downright earnest on either side. There was always a ha'p'orth of fighting to an intolerable deal of wanton destruction. The generals, whether Carlists or Serranists, carried on their desultory operations with hardly any intelligible aim or result. If a town was taken, it was usually by surprise or treason, or by unprovoked and unresisted bombardment. What the papers told us about hard-contested fields and redoubts taken with the bayonet was mere romance. The sober truth was the shooting in cold blood, upsetting trains, tearing up rails, and cutting down telegraphic wires. The Spaniards are a brave race, but all they have known for many years is mere guerilla warfare, another word for brigandage. When at bay they die game like their fatalist Moorish forefathers, but there is no earnestness, no eagerness for strife among them. A decisive action would be an unprecedented event. All Spanish wars end generally by exhaustion, *convenio*, or compromise."

Mr. Gallenga is not blind to the progress Spain has made in the last few years. "Fortunately," he remarks, "when all is said, it must be allowed that the

Spanish people are better than their Government. There must needs be not a little private virtue to withstand the constant scandal of so much public corruption. The people have had enough of riot and racket to feel what a blessing a little quiet living might be, if it could be obtained, no matter under what régime. There has been undeniable advance in the security and well-being of the country under Alfonso's rule. Fields and vineyards have been unusually productive in spite of long droughts and sudden floods. The mining industry has made rapid progress; the Spaniards acknowledging that the foreign capitalists who have taken them in hand benefit the country as well as themselves. Public works are pushed forward with fresh energies, and some of the great cities, especially Madrid and Barcelona, are so enlarged and embellished as to have become almost unrecognizable. The Minister of Finance has been hard at work to bring up the revenue to a level with the expenditure; and the funds, which we remember as low as 15, and even 12, have risen to 45."

What our author fails to see is the sobering effect even on the military chiefs of such an advance. It is only a poor country, thinly inhabited and possessing little trade or manufacturing industry, that can afford to indulge in such struggles as the Carlist War, or such a movement as the rising at Vicalvaro. As commerce increases, as mines are opened up, roads made, and railways tunnelled under the mountain ranges which make the different provinces of Spain almost separate states, the chances of peace and security will enormously increase. The fabric of society must become too complicated an affair to make it tolerable to Spaniards that their interests should be at the mercy of any military adventurer who can attract a few regiments to his side. The development of the immense resources of Spain will, no doubt, take time, but the process would be greatly accelerated by the removal of artificial restrictions. Mr. Gallenga is right when he says that a customs union with Portugal would be an immense blessing. It would soon change the condition of Estremadura and New Castile, which are at present cut off by the Portuguese custom-houses from their natural outlet on the Atlantic seaboard, and be an enormous boon to Lisbon and Oporto. As Mr. Gallenga says:—

"By the loss of the mouths of two of its great rivers, the centre of Spain has had the legs intended for its locomotion cut off from under it. It is the obstruction of the Portuguese frontier that makes deserts of Estremadura, Salamanca, and other Spanish central and western provinces. Nature was not, as she never can be, at fault. The frontier between the two kingdoms was man's work; and what man has done can by man be undone..... Why is Lisbon so inanimate? Why are its people so inert and sluggish? Mainly, it may be answered, because they have nothing to do. Portugal is a labourer sitting idle in the market-square, waiting for his lord—Spain—to come and hire him. Remove the fiscal frontier, create an Iberian Zollverein, and Portugal must needs become the fetcher and carrier of two-thirds of the Spanish produce, whether the trade be carried on by the Portuguese themselves, or whether Gallegos, English, Germans, or other aliens come and take it in hand."

There are a few misprints in the Spanish quotations in this book which should be corrected in a future edition, and there are sundry slight slips in the English which will no doubt be mended at the same time.

Life on the Mississippi. By Mark Twain. (Chatto & Windus.)

MR. CLEMENS's new book is a disappointment. To begin with, it has a vulgar red cover, it is cumbered with a quantity of illustrations of the cheapest and least suggestive American type, its lines are ungraceful; so that, coming as it does in an age of "Parchement Libraries," and "Petites Bibliothèques Elzéviriennes," and "Éditions Jouaust," it appears at once anomalous and offensive, and prejudices its readers against it as a book even before they get seriously to work upon it as literature. Nor is this the only thing that may be said against it. On examination its best part turns out to be years old—to be, in fact, a reprint of the vigorous and pleasant set of sketches published as 'Old Days on the Mississippi.' They are excellent, as we all know; they are in some ways the author's best work; but they are already ancient history. What is even more to the point, perhaps, they are vastly superior to their present environment. There is plenty of drollery, of American humour, in the new chapters; there is some good writing; not a little of the matter is interesting and novel; but they have none of the freshness and force of their predecessors. In his trials and triumphs as a Mississippi pilot Mr. Clemens had an admirable subject, and handled it with the greatest gusto imaginable. You feel as you read that what is written is the outcome of years of experience, is a record of memories mellow with age and instinct with the cheerful vitality that comes of retrospection; that the writer has thoroughly enjoyed his work; and that the production of his book has made him sincerely happy. From the new chapters the impression received is very different. Mr. Clemens as a Mississippi tourist is not to be compared with Mr. Clemens as a Mississippi pilot. His experiences seem all brand-new; his impressions are not remarkably profound; he is rather glib than abundant, rather restless than vivacious, rather forced and ambitious than easy and successful; his humour is too often strained, his narrative has too often the flavour of mere "copy," his cleverness has too often a likeness to that of the brilliant bagman. As he appears in 'Old Days on the Mississippi' he is the Mark Twain of 'Roughing It' and the 'Innocents at Home'; as he appears in the record of his cruise he is more or less the Mark Twain of the 'New Pilgrim's Progress,' and certain chapters in the 'Tramp Abroad,' and that dreadful book in which he tells the story of his impressions of the continent of Europe. In the one set of works, that is to say, he is fresh, vigorous, irresistibly amusing; in the other, he is merely parading his own vulgarity, and talking of things from the point of view of the professional American humourist. The contrast, as they know who are learned in Mark Twain, is discomforting in the extreme.

His opening chapter is a good example of the vices of his new method. Part of it he has got from books, and part of it—a very little part—is touched with his own experience. He begins it with geographical statistics, and tells us how the Mississippi is 4,300 miles long; how it discharges three

times as much water as the St. Lawrence, and 338 times as much as the Thames; how it drains an area of forty-five degrees of longitude; how it discharges 406,000,000 tons of mud per annum into the Gulf of Mexico, and all the rest of it. The information is valuable no doubt; but in a book of this sort it is, on the whole, superfluous, and it certainly suggests the matter of an American lecture. In the next few pages Mr. Clemens picks himself up a little, and talks of the Mississippi's eccentricities: how it is given to the practice of "cut offs," how it is always changing its locality by "moving bodily *side ways*," how in thirty years it has increased the size of Prophet's Island from 1,500 to 2,000 acres, and how in more instances than one "it has shortened itself thirty miles at a single jump." After this he becomes a mere compiler. It is as though he were ashamed of having jested, and were determined to show that on occasion he can be as serious as any one else. In this respect his second chapter is even more disappointing than his first.

But afterwards, for a dozen or fifteen chapters, we have to deal with 'Old Days on the Mississippi,' and we come in contact with Mark Twain at his best. They treat of a time when steamboating was a great industry, and along some thousands of miles of water-way the pilot was a creature of a superior race—a privileged and impeccable being. Here is Mr. Clemens's description of the advent of a steamboat at Hannibal:—

"The town drunkard stirs, the clerks wake up, a furious clatter of drays follows, every house and store pours out a human contribution, and all in a twinkling the dead town is alive and moving. Drays, carts, men, boys, all go hurrying from many quarters to a common centre, the wharf. Assembled there, the people fasten their eyes upon the coming boat as upon a wonder they are seeing for the first time. And the boat is rather a handsome sight, too. She is long and sharp and trim and pretty; she has two tall, fancy-topped chimneys, with a gilded device of some kind swung between them; a fanciful pilot-house, all glass and 'gingerbread,' perched on top of the 'texas' deck behind them; the paddle-boxes are gorgeous with a picture or with gilded rays above the boat's name; the boiler deck, the hurricane deck, and the texas deck are fenced and ornamented with clean white railings; there is a flag gallantly flying from the jack-staff; the furnace doors are open and the fires glaring bravely; the upper decks are black with passengers; the captain stands by the big bell, calm, imposing, the envy of all; great volumes of the blackest smoke are rolling and tumbling out of the chimneys—a husbanded grandeur created with a bit of pitch pine just before arriving at a town; the crew are grouped on the fore-castle; the broad stage is run far out over the port bow, and an envious deck-hand stands picturesquely on the end of it with a coil of rope in his hand; the pent steam is screaming through the gauge-cocks; the captain lifts his hand, a bell rings, the wheels stop; then they turn back, churning the water to foam, and the steamer is at rest. Then such a scramble as there is to get aboard, and to get ashore, and to take in freight and to discharge freight, all at one and the same time; and such a yelling and cursing as the mates facilitate it all with! Ten minutes later the steamer is under way again, with no flag on the jack-staff and no black smoke issuing from the chimneys. After ten more minutes the town is dead again, and the town drunkard asleep by the skids once more."

He goes on to tell how the steamboat men and boys were heroes to the long-shore boys and men; how "now and then we had a hope that if we lived and were good God would permit us to be pirates,.....but the ambition to be a steamboat man always remained"; how, in course of time, disgusted and exasperated by the airs of boys upon steamboats, he ran away, and presently became apprentice to a pilot; how for a time he rejoiced and was glad, and how for a time he despaired and was wretched; how he had to learn the great river bit by bit, mark by mark, feature by feature, accident by accident, backwards and forwards, by day and night, in all its innumerable details; how in due course he became a pilot, and what manner of men the pilots his contemporaries were; how they talked, and how they worked, and how they earned tremendous wages, and how they towered above created things; of the feats they did, and the oaths they swore, and the airs they gave themselves; and how, at last, the war came and stopped their work, and broke up their corporation, and gave the river over to tugs and the shores to locomotives, and put an end to the Golden Age of steamboating, and took the heroic quality from piloting as completely as though it had never existed. He is on a level with his argument throughout. As we have said, he writes as one who enjoys his work. His fun is natural and spontaneous, his dialogue is everywhere admirable, and in certain places—in telling, for instance, how his master, Mr. Bixby, carried his boat past Hat Island in the teeth of darkness and a falling tide and the opinion of all the pilots aboard—he shows such a mastery of narrative, such a power of storytelling pure and simple, as is within the reach of few contemporaries or none.

When, years afterwards, Mr. Clemens returned to the river and revisited the scene of his former triumphs, he found that things had suffered a change that is almost indescribable. This change it is which is the matter of his new chapters. In itself it is of uncommon interest; but it has reacted on the writer's spirits, and though his account of it is easily read, it is not easily remembered. It is not that Mr. Clemens is found wanting either in sincerity or in ingenuity. On the contrary, he describes what he sees with point and propriety, he is anxiously funny, and he makes original remarks with immense application; he is responsible for certain pages on the mournful influence of Walter Scott and his share in the production of the peculiar "chivalry" of the Southern States, which are monuments of misplaced and unhappy ambition. But his heart is not in his work. What is good in it deals with the past—is for the most part as though omitted from 'Old Days on the Mississippi.' The rest is mere reporting, and we cannot but regret that it was not published separately, and that the older and better matter was not left to take care of itself.

Extracts from the Records of the Burgh of Edinburgh, A.D. 1573-1589. Edited by James D. Marwick, LL.D., for the Scottish Burgh Records Society.

FROM the records of these comparatively uneventful years a dexterous pen could weave a vivid and interesting picture of

Edinburgh life after the close of Kirkcaldy's defence of the castle in the Queen's interest. The solid quarto before us—the fourth volume of extracts relating to Edinburgh—has for the most part only a sad story to unfold of the condition of the Northern capital. Among the subjects that crop up frequently are the squabbles of merchants and craftsmen; the petty tyranny of burghesses over those who were not freemen, booksellers among others; the squalor of the streets, far surpassing the vileness depicted in 'Humphry Clinker'; the incessant call to arms and the watches at the "ports"; lepers and beggars seeking alms, the latter with the town's badge on their bonnets or shoulders; the heroic struggles with the plague, when swine, cats, and dogs were slaughtered, and homeless children lay at night about the streets and doorways; the constant broils upon the "gaits" between townsmen or between the followers of country lairds; the loans to the king, and the banquets and propines to distinguished foreigners, drawn from the impoverished treasury of the reluctant town. In spite of their outcry about protection of burghal privileges, the magistrates often displayed a laudable spirit of generosity, as in the treatment of the poor and plague-stricken, in the foundation of the University, in the welcome accorded to Flemish refugees, to shipwrecked Englishmen and Norwegians, and perhaps still more conspicuously in the charity extended to castaways from the Spanish Armada. The tricks of tradesmen are mercilessly exposed. Bad, indeed, from a magistrate's point of view, were the traders who stealthily passed uncustomed packs of English cloth and other goods through the "ports" at dawn and sunset, and the bakers who, although bound to the town's mills, had their corn ground outside and carried in secretly at the Kirk of Field and Cowgate ports in "huseis aiprouns"; but the staunchest advocate of free trade would find it difficult to defend the listars in their use of false dyes, or the butchers, who by their "subtiltie and craft did cutt, steill, and tak away from every carkache of beif presentit to the mercat almaist [ane] half quarter of flesche," and by sending to Flanders only three-quarter sheepskins "did engender and raise sic schamefull brute as did redound to the infamy of the haill nation." The night riotings of idle apprentices; the gatherings at the "close mouths," still so characteristic of the city; the crowds lounging about the booths and on the streets on Sundays (for it is a fact, little suspected by most people, that few persons of the lower classes throughout Scotland ever went to church then); the tar barrels and heather stacks in the streets, for bakers' fuel; the solemn bell at ten, warning all to remain within their houses; the uproar of the High School boys, who turned rebellious and held the school against their masters; the punishment of criminals, such as the carpenter who told where lost articles could be found and was led through the town with a paper crown on his head—these are but a few of the "details of the daily life of the citizens in the latter half of the sixteenth century, [of which] the present volume affords abundant illustration."

The object of the Scottish Burgh Records Society, as demonstrated by the twelve

goodly volumes issued since the foundation of the society sixteen years ago, is worthy of a wider support than it has received, and we trust the society will live and thrive until the whole field has been exhausted. Edinburgh, Glasgow, Aberdeen, and Peebles (the volume relating to the last was edited appropriately by the late Dr. W. Chambers) are as yet the only burghs whose records have been opened up; the Stirling records, mentioned four years ago in these columns (No. 2687), are on the way; and Perth and Dunfermline are promised. Only twenty-two burghs appear on the list of members. The executive of the society might enlist a wider interest if they were to prepare intermediate volumes from the records of lesser burghs, and not confine their labours and funds so entirely to the large cities.

There is no necessity or occasion for detailed criticism of a volume of the nature of that before us, but we desire to make one serious suggestion to its editor. The records, or selection of records, in this volume occupy 571 pages, and are preceded by a table of contents and a preface together extending over eighty quarto pages. It is quite unreasonable to issue a volume of such bulk, consisting of many hundreds of unconnected extracts, without an index. There are really limits to human life and the antiquary's patience. Does the investigator wish to know what, if any, mention is made of George Heriot or of those fervent ministers of the gospel the learned exile Lawson and the imprisoned Dury, who made considerable noise in their day and generation? Does he wish to inquire into the state of education, to learn all about the Song School, the French School, the High or Grammar School, and the foundation of the University? The reader might hunt several times through the volume before he discovered the fact he is in search of; for instance, that the people of Scotland did not then eschew eels, and that Edinburgh had an eel-ark of its own at the east end of the North Loch. Further, it is an easy task to prepare a preface of the kind the editor has furnished; it is nothing but a scrap of an index, although it bears the name of preface. No comparison is made of the entries with the historical incidents of the period. Dr. Marwick has nothing to say about the Raid of Ruthven, the publication of the first Scottish Bible, the expulsion of Papists (as urged by the General Assembly), the capture of Stirling from the men of Angus and Mar in 1584, the imprisonment of Dury and the flight of the other ultra-Presbyterian ministers of Edinburgh, or the rebellion of Huntly. Prices, taxation, and commerce are scarcely mentioned in the preface, nor is any notice taken of the establishment of a public library which afterwards formed the nucleus of that of the University. The shortcomings of the volume are those of the editor, not of the records.

Diary of Richard Cocks, Cape-Merchant in the English Factory in Japan, 1615-22, with Correspondence. Edited by Edward Maunde Thompson. 2 vols. (Hakluyt Society.)

THE most interesting period of Japanese history is undoubtedly the century that elapsed between the discovery of the empire by the

Portuguese in 1542—for the Arab writers of the thirteenth century knew of its existence only from Chinese sources—and their expulsion in 1640. Not only during this interval did the adventurous and inquisitive spirit of the Japanese find free play in external intercourse, and their love of novelty satisfaction in a new religion, but the country passed through a perilous and painful internal revolution, which ended in the supremacy of the Tokugawa Shōguns, under whom for well nigh two centuries and a half the nation enjoyed unbroken peace, and, practically isolated from the rest of the world, developed a unique civilization, worthy of a more attentive examination than it has yet received. In 1605 Iyeyasu, the founder of the dynasty, retired, or as the Japanese say became *inkiyō*, in favour of Hidetada, and was gratified with the title of O Gosho Sama, under which he was commonly known among the people. The title, of which Mr. Thompson gives no explanation, may be translated "the Great Palace Lord," "Go Sho," or the August Place, being the designation of the imperial residence at Kiyōto. But the retirement was more apparent than real, and when Cocks landed at Firando (Hirado) in 1612, as cape (capo) or head merchant of the English Factory, Iyeyasu still exercised paramount influence. Cocks usually refers to him as the "emperour" or as "Ogosho Samme," and to Hidetada as "Shongo Samme" (Shōgun no Sama). It is always the "emperour" who grants interviews up to his death in 1616, when Hidetada takes his place.

In his very interesting preface Mr. Thompson gives a view of the state of things in Japan in the first quarter of the seventeenth century that would have been more valuable had he made fuller use of the materials which the scholarship of the last decade and a half has placed at the disposal of writers on Japanese subjects. When Capt. Saris established the factory at Firando there was no commercial rivalry between Japan and the West, and the sovereign rights of the empire over foreigners within its borders were hardly disputed. But to the native statesmen of the time the peril of foreign conquest appeared imminent, and it was dread of the greed and power rather than dislike of the religion of the Namban (Spaniards and Portuguese) that led to the persecutions which culminated in the catastrophe of Shimabara in 1637 and the isolation of the empire. A striking proof of the strength, as well as a justification, of this feeling of terror is afforded by the story of the Japanese vessel captured on her way from the Philippines to Japan by the English ship *Elizabeth* in 1620. The story has been told by Léon Pagès in his valuable '*Histoire de la Chrétienté au Japon*,' but Cocks's version is well worth reproduction. The vessel had on board two "padres," Pedro de Zuñiga and Luis Flores. The prize was brought into Firando, and the English and Dutch members of the factory did all they could to obtain her condemnation by convicting the passengers of Christianity and conspiracy. "We produced two witnesses," says Cocks; but the king, apparently unconvinced by their evidence, "willed us to produce more witnesses." The next day they "shewed other write-

inges" against the fathers, and were told by the king secretly "to stand to that which we had spoken, and then we needed not to feare to get our processe"; and a day or two later "to answer to certain demandes as he gave.....the forme how to doe." In the end the factory got its "processe," but one is glad to learn Cocks and his fellows were balked of their expected gains, for the Shōgun took the cargo, leaving, as the Englishman tells us grumblingly, "the rotten hull for us and the Hollanders." The fate of the fathers is not mentioned in the diary, which terminates before it was decided; but we know that in 1622 they, together with the captain of the ship, were roasted to death, while the crew were all beheaded. Cocks nowhere expresses the least compunction for the part he played in this wretched business. The motive that lay at the bottom of this ferocious conduct of the Japanese is not alluded to by him, nor is any explanation of it given by Mr. Thompson. Now it is just this motive which affords a key to the whole foreign policy of the Shōguns then, and for nearly two hundred and fifty years afterwards. What it was may be learnt from a native account of the affair, extracted by Mr. Satow from the '*Hekija Kuwanken Roku*,' and printed in the *Transactions of the Asiatic Society of Japan*. The Japanese story is as follows:—

"In the year 1617 a Dutch vessel fell in at sea with a ship of Chinese build, and observed on board several individuals who appeared to them to be Bateria (padres). As the Dutch used at that time to trade to Hirado (Firando) they brought the ship in there and reported the matter to Matsura Iki no Kami, who sent information to the governor's office at Nagasaki. Hasegawa Gonroku was at once dispatched to Hirado to conduct an inquiry into the facts of the case, from which it appeared that the ship belonged to a native of Sakai in Idzumi, named Jōjin, and that she had been on a trading voyage to Luçon. Several letters written in barbarian character were discovered on board, which were handed to the Hirado interpreter Mori Sukuyemon to be translated. They were found to be addressed from barbarian countries to Bateria (padres) who were lying concealed in Japan, and their purport was to the effect that as soon as the greater half of the Japanese nation had been converted to the Kirishitan (Christian) sect, information should at once be sent to the writers, upon which a large fleet of war vessels should be dispatched. In consequence of these facts the Bateria who had been found in the ship and Jōjin were burnt, the remainder of the crew being decapitated. Rewards for their fidelity were given to the Hollanders on this occasion."

The chronology of the Japanese author is wrong, but in other respects the account is a true version of the events that followed the capture by the *Elizabeth* of the native junk. Gonroku is the Gonrok Dono mentioned by Cocks as charged with the inquiry, and the captain, Jōjin, is also undoubtedly the same as Yochian, the captain of whom Cocks complains as having

"desired that I or Capt. Camps [the Dutch "cape-merchant"] might suffer death with him, according to the use of Japon, that he which causeth an other man to die must goe the same way him selfe."

There can be little doubt that the letters were forgeries, and not much that Cocks was at least an accessory to their fabrication or cruel use—his own entries almost convict him—and thus not undeserving of the fate the Japanese captain desired for him.

The Firando factory did not last long. Established in 1612 by Capt. Saris, and consisting of eight "merchants" under Cocks, it was abandoned at the close of 1623. Probably the whole trade done in the interval amounted in value to less than 20,000*l*. The harbour was bad, and the position was too remote from the centres of Japanese commerce. In addition the Dutch (who had settled at Firando in 1609) were ever on ill terms with the English, while the rivals were always ready to combine against the Spaniards and "Portingals." Cocks was a sturdy Briton and cordially hated the "Duch" and all "Papisticalls." When advised "per a friend" that the Dutch were "coyning false Rs of 8 at Langasake (Nagasaki)," he remembers how they bought "tynne" of him the other day, and has little doubt of the motive of the purchase. Some accusations being made against his interpreter, one Gorezano, "that he had put men to death without any reason (for yow must understand this fello is theexecutioner.....of this place, an office of reputation in these parts)," he is sure the Dutch have a hand in the matter. "These are trix" concludes his entry of the day. When he meets the Dutch returning from Yedo the rivals glare at each other, and Cocks and Capt. Camps are continually falling "into collerik termes" upon very trivial matters; while when "rymes" were "cast abroad and song up and downe towne against Matinga [Cocks's Japanese wife] and other English mens women," he does not fail to "imagen they were set on by the Hollanders." Probably Capt. Camps's diary, had he left one, would have been written much in the same strain. Many of the entries are amusing, and not a few instructive from the corroborative light they throw upon the native records of the time. The Chinese, who had a considerable trade with the country, are said to hate the "Japons" more than any other nation. Cocks himself has no great opinion of them; they are false, treacherous, "brabbling," and fickle, "always desireinge change," hence—as one of his letters tells us—taking foreign goods not so much because they want them as because "of the new and strange fashions and painteinges thereof." The tiresome Dutch again appear as underselling their rivals; "the devell hawle some of them for their paines," concludes the worthy "cape-merchant" irefully. Of the picturesque beauty of the country he nowhere makes mention; when he journeys to Yedo his record is the barest itinerary, and of Yedo itself he gives no description beyond some allusions to its populousness and to the gorgeousness of the interior of the castle.

With his interpreter Gorezano he is always quarrelling, and at last brings a suit against him before Taccaman, the "chief justice," to whose aid he is constantly recurring—on one occasion to recover a lost silver spoon. The suit, however, seems to end in "nothing but wordes," and Cocks has to content himself with pleading his case in his diary. On the whole, his relations with the Japanese seem to have been friendly enough. He never mentions them as inferior in civilization to his own countrymen, and reserves all his scorn for his European fellow Christians. The "flying reports" that come to him of political movements he is careful to note, and

the diary affords a good deal of information on the history of the time. He has some literary tastes too—possesses a small library, and tells us on one occasion of a purchase of “54 Japanese bookes” of their “antiquities and cronocles from their first begynning, cost 8 ta(els) 9 ma(ce).” He is generally careful to record his petty cash disbursements. Will. Adams he frequently mentions, but with doubtful approval, finding him less friendly to his countrymen than he might be through his great influence with the Shôgun, and visits his village domain at Phebe (Hemi), near Yokosuka, consisting of a hundred households, over the members of which the English sailor (of whom the Japanese have preserved a pleasant recollection) has power of life and death.

The position of the foreigners was undefined. For offences against each other they are usually tried by their own countrymen—sometimes they are hanged, sometimes flogged and salted. For offences against Japanese they appear to have been amenable to Japanese justice, notwithstanding the “privileges” referred to in the correspondence, that the “Japons shall not execute any justice upon our people”; and instances are given of Dutchmen and Englishmen being thrown into prison to answer debts or by way of punishment, and of their being decapitated by the native executioner. The state of native society was pretty much what it was in Kämpfer's time, and what it continued to be down to 1868.

The correspondence appended to the second volume is in some respects more valuable than the diary. The letters to the E.I. Company are especially interesting. More than once Cocks notices the royal manner in which a Korean embassy was received—a fact which goes to show that the expedition of Taiko, in 1592, was a mere raid; the course and method of Japanese trade are described in detail; and the difficulties encountered through the rivalry of the Dutch, the dishonesty of the natives, and their trade combinations are dwelt on at considerable length. On the whole, the letters are depressed in tone; from the beginning to the end fortune does not seem to have smiled upon the Firando settlement, and its abandonment was probably a relief to all parties.

Cocks's phonetic transliterations of Japanese and other foreign words are to the last degree bewildering. Mr. Thompson does his best, but he is sometimes wrong, and leaves many of the difficulties untouched. “Caboque,” for instance, is probably “kabuki,” a kind of acting, not “kabu”; “moro-fack,” “moromi-zaké,” not “awomori-zaké,” a sort of rice-beer; “gins” are “zeni,” cash (100 of which are said by Cocks to be equivalent to 10*d.*); “plito” is the Portuguese “pleito,” a lawsuit; “chawne” is probably “chôme,” which may be rendered a house-lot or plot. Of “jurebasso” and “Foyne” (funai?) we can make nothing. By a slip the currency of taels, candareens, and mace is spoken of as Japanese—it is Chinese. The ordinary Japanese coins were “zeni” and “ichibu”—the latter worth intrinsically 1*s.* 5*d.*, but, as gold was only about four times the value of silver, equivalent in reality to at least 6*s.*

NOVELS OF THE WEEK.

A Fool for his Pains. By Helen Gullifer. 3 vols. (Sampson Low & Co.)

Miss Beauchamp: a Philistine. By Constance MacEwen. 3 vols. (Chapman & Hall.)

Love and its Counterfeit. By Alice Bernard. 3 vols. (White & Co.)

Miss Standish. By A. E. N. Bewicke. 3 vols. (Same publishers.)

Adela: a Jersey Romance. By C. M. Hawkeford. 3 vols. (Sampson Low & Co.)

Transplanted. By M. E. Fraser Tytler. 2 vols. (Bentley & Son.)

Marked “In Haste.” (New York, Trow's Printing and Bookbinding Company; London, Sampson Low & Co.)

THERE are several men in Miss Gullifer's story who might be called fools for their pains, but only one of them actually confesses it. He is an officer in the army who forges a cheque in order to provide a settlement for the girl he loves, and saddles his friend with the crime and its punishment. Then there is the friend in question, who endures penal servitude because he believes that he is guarding his sister's honour, though a word of explanation with her would have shown him his mistake; and there is a gallant captain who permits himself to fall in love with another man's wife, flirts with and compromises her in the most dishonourable fashion, and suddenly turns, at the author's bidding, into a model of continence and chivalry. There is also a lion who might have admitted himself to be a fool for his pains, since he escapes from the Zoological Gardens, makes a raid upon a party of gay worldlings in the Botanical Gardens, and, without being able to injure any of them, is himself shot down. The king of beasts would have had very hard work if it had fallen to his lot to hunt down all the gay worldlings who disport themselves in Miss Gullifer's story. The fashionable existence described in these pages is crowded with lords and ladies, with gentlefolk who, if they have no titles, are most unexceptionably connected or placed; but though there are at least two wholly virtuous people amongst them, and many more with the ornamental virtues which in conventional society are often allowed to cover a multitude of sins, yet as a rule the personages to whom the reader is here introduced are an idle, reckless, and rather unscrupulous company, bent on flirting and frivolity, and not safe to be trusted in positions where a chivalrous sense of honour is required. It would not be pleasant to think that Miss Gullifer's characters fairly represent the higher levels of English culture and refinement. On the other hand, there is in her story much that is both true and entertaining.

The author of ‘Miss Beauchamp’ declares, in a very necessary preface, that “the modern meaning of the term Philistine has been so variously rendered that it may be as well to explain that my heroine, Miss Beauchamp, is merely called ‘A Philistine’ in derision, as she is the reverse of a Philistine.” The singular explanation here given of the second title of this story affords something like a clue to its general drift and style. Many a reflection, metaphor, epithet, from beginning to end of the three volumes, appears to be intro-

duced for no better reason than this deliberate misdescription of the heroine—“in derision”; but derision of whom, or what, or for what purpose, the author alone might declare. The mood that prompts one to be constantly deriding an ignorant world by the accumulation of little bits of nonsense and affectation is scarcely calculated to produce a pleasing romance; and ‘Miss Beauchamp’ is not very successful from this point of view, though it is full of suggestions and pretty conceits. The fine writing is, indeed, excessive in proportion to the strength of the plot and the depth of the sentiment. The inhuman creature on whom the action is made to turn is only half worked out, and the really attractive part of the story is closed by so painful an incident that the reader is left without a ray of solace or satisfaction. If Miss MacEwen would come down from her mountain heights, and remember that love and romance are dwellers in the valley, she might give us a more charming book.

Whether the interest of ‘Love and its Counterfeit’ would have been enhanced by the pages which are missing in the third volume we cannot say. Perhaps the binder has exercised a sound judgment in omitting them; but there is nothing in the twenty pages or so he has repeated to warrant an encore. The book is oddly named. The love of Mr. Turner is a rather maudlin sentiment, and Gerard hardly takes pains to counterfeit affection. Oscar Berrel, the German “foster brother,” has a good deal of passion about him, certainly, and one wishes he could have murdered Gerard. When that gentleman has killed his wife in the first volume we hope for equally speedy vengeance on him; but after a deal of haggling between Florence and the widower, and an interval during which he sails for India, enduring meekly the company of an extraordinary manservant, who hints at, but cannot prove, his master's crime, he finally leaves the stage as a bridegroom again, with a submissive wife from whom no retribution can be expected. This lack of poetical justice is the more to be regretted as the book is evidently the work of an inexperienced author, and its want of knowledge of worldly probabilities requires some such moral counterpoise. The nomenclature is nearly as impossible as the story; Berrel and Bander Moor and Sivana the maid are unlikely and tasteless selections. But the book does not admit of minute criticism.

Miss Standish is an earnest person not so young as she was—a poetess, but a poetess who gets her inspiration from Blue-books, and has a combative mission on social questions, including the Contagious Diseases Acts. In fact, she is a good deal more earnest than poetic, which is the case with many of the quotations in verse with which the volumes are adorned. But such as she is, she is an honest and high-minded woman, and is much agitated by the rival claims on her affection of Prof. Dakin, a plain man of science; Mr. Rae Cobbold, journalist, who is apt to be shallow and cynical, especially on “Woman's Rights”; and Oscar Du Cane, a *vaurien*, who is also a married man. She does not commit herself absolutely in the last quarter, but allows the gentleman to go far enough to give a

good deal of personal piquancy to her moral disquisitions. However, she saves a lady of great beauty and fashion from disgracing herself with Oscar, and eventually marries the professor, so her influence on the whole is beneficial. We confess to preferring Cobbold to the other characters, though he is not altogether a thoughtful person, but the heroine is not without her merits. The second story, 'By the Bay of Naples,' is alarmingly improbable. Though Sir Ivor's mother was a *divorcée* and his half-brethren on both sides illegitimate, there is no reason why he should kidnap a baby to be revenged on a woman he has professed to love. Sir Ivor is a monster, and the story nonsense.

In 'Adela' the little deception by which a collection of stories is made to pass as a three-volume novel is repeated. There is nothing to show even on the title-page that the first story will not run its regular course, and it is not till it comes to an abrupt end in the middle of the second volume that the reader can discover that he has before him two novels instead of one. The description "a Jersey romance" is also deceptive, for in fact the story has next to nothing to do with Jersey. The scene is laid in England, in the country, where there are an abbey, a hall, some less pretentious houses, and a village. As to the hall, it was approached by a stately beech avenue, "the lodge entrance being from the high road," a fact which does not help to distinguish it from other such places. Towards the end of the story the scene does shift to Jersey, but only for the convenience of the sea, which, though it does not drown the heroine, indirectly kills her by enabling her to get a severe chill while helping to save the life of a little boy. The second story, which is called 'Esther,' bears some resemblance to 'Adela' in the essential part of its construction. In 'Adela' the heroine ruins her life by refusing to speak the one word which would have made everything go right; in 'Esther' a man refrains from saying at the proper moment the one thing that would have prevented all the subsequent misery. Afterwards the story wanders on to fresh matters, new people are introduced, and a new generation springs up, and the heroine at the end is not the same as the heroine at the beginning. In such a story it is impossible to feel much interest. The author has the very common feminine trick of supposed pathos which consists in the use of the word "little." When the heroine lies dying she lies in "her little bed," and another death scene is finished by the statement that all that remained of the person was laid in "the little churchyard."

The story of Celeste, as told in 'Transplanted,' is graceful and touching. The orphan girl, half English, half Italian, with her simple faith in M. Frank, the hero of her childhood, and Mr. John, the kind old rector, who would gladly have been something nearer to her had not his gentle self-restraint forbidden, is a pretty picture. Transplanted from her artist life in Milan to the most peaceful of English country homes, she takes some time in growing reconciled by the kindness of her motherly maiden aunts to the primness of her surroundings, where what is "good and substantial," as she says, seems the prominent idea. Before she again sees M. Frank, who has been an exile from

home on account of his harmlessly bohemian tendencies, she has grown to womanhood, and the more dashing soldier-brother of her early friend has taken the first place in her heart. Unfortunately "der andre liebt eine andere," and when Gilbert is on the point of marrying the widow who once jilted him for a wealthy husband, it is his unwittingly cruel advice that leads Celeste to sacrifice herself to the marriage which seems likely to make all her good friends happy. Fortunately an unlooked-for crisis reveals to Frank her real sentiments, and for a time Celeste takes refuge in flight to the Milan convent, where some old friends of her youth are ready to receive her. The book closes, as most readers will desire, with a glimpse of hope for her early lover. There are some powerful scenes in the book, notably the death of Thornton, "Daisy" Pemberton's unlucky husband, as well as an even flow of well-conceived and simple narrative.

The author of 'Marked "In Haste,"' who calls himself (or herself) a "pen-portraitist," professes to base this story on certain notes from a diary written in Paris during the years 1874-9. "The actors," he quaintly observes, "are still living: why should my notes alone remain in oblivion?" That depends in part, we should imagine, upon the view taken by the actors themselves, who might not like to have their innermost feelings "pen-portraitised" for the amusement of the general public; but as there is not a shadow of villainy in the whole book, and as the author is responsible for a great deal of the foolishness, no serious objection need lie against its publication on that account. The story is decidedly interesting, for it has a plot which is well sustained throughout, and its vignettes of American life in the French capital are characteristic. The plot is centred in a Transatlantic heiress, who is loved desperately, and beyond reason, by an English earl. The manner in which the young lady tames, controls, and reproves the enamoured scion of our British aristocracy is highly edifying for English readers, and no doubt equally gratifying for Americans. The greatest of human virtues in the author's eyes is manifestly candour—or, to quote the precise term, "candor." The men and women are constantly interpreting each other's speeches, or calling on each other to complete half-finished sentences or to follow out suggested trains of thought. Sometimes the candour is displayed without any incitement of this kind, as in the following notable passage of wit between two English earls and another aristocrat:—

"By Jove! they are a hard-looking lot of virgins." "Stop! stop," interrupted Lanesborough; "I won't have them traduced. You should call things by their proper names. Strictly speaking, I suppose, only one woman in this world ever bore that title with impunity, and her name was—" "Mary had a little lamb," put in Brandon jocosely."

The reader must not inquire too deeply into the meaning or taste of jokes like these.

OUR LIBRARY TABLE.

Not to be outdone by the Dublin scholars, whose performances we lately reviewed, Aberdeen also is anxious to show that her *alumni* can compose at least Greek verses with the best of us. To this intent Prof. Geddes has col-

lected a number of *Flosculi Græci Boreales* (Macmillan & Co.), "quæ carmina," to quote the preface, "documento sane erant Græci literis domicilium in Scotia haud denegatum esse." The volume contains about ninety short translations into Greek verse, the work of the veteran professor himself and of nine young students, each of whom was under the age of twenty-one years, "quo tempore hosce versiculos pangebant." With the exception of a few lyrics and experiments in comic iambs, mostly by the professor, the book consists entirely of translations, generally from Shakspeare, into tragic iambic trimeters. It will be seen, therefore, that these compositions are intended to compare, not with the 'Arundines Cami' or other similar collections, but rather with such a book as the 'Shrewsbury Verses' edited long ago by Dr. Kennedy. The comparison will not be unfavourable to Aberdeen. To say this and to confess some surprise at finding that verse-writing is cultivated in Scotland at all are almost the only remarks which the book invites. The passages selected for translation are generally short and what a schoolboy would consider easy; for a marked preference is shown for "end-stopt" blank verse, which may be rendered line for line, and which does not call for great delicacy in the use of the Greek particles. Where the words in the English are crowded the difficulty is often evaded. Thus (to take a strong but convenient instance) where, in 'Julius Cæsar,' III. i., Antony says,

I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank,

Mr. Strachan translates,

οὐκ οἶδ', ἀριστοι, τίς ποτ' ἐν φρεσὶν νόος,
οὐδ' εἰ πρέπει τις ἄλλος ὥραιος φόνος;

and Mr. Adam,

οὐκ οἶδ', ἀριστοῦς, εἰ γόν τι μέλλετε,
οὐδ' εἰ δέδοκται, θύμ' ὅπως, ἄλλον θανῆν.

Prof. Geddes is too good a scholar to pass blunders, and we have not observed any. The book, therefore, may be useful to schoolmasters, though it should be observed that many of the pieces here translated have already been set for the Porson Prize.

A NUMBER of useful little *Penny Handbooks* for young collectors have been sent to us by Messrs. Swan Sonnenschein & Co. Mr. B. V. Head supplies a capital little handbook for Greek and Roman coins; Mr. Woodward writes excellently on shells; Mr. W. F. Kirby treats of butterflies, beetles, &c., in an agreeable style; and Mr. Bowdler Sharpe of British birds. Altogether these books may be heartily recommended.

A NUMBER of reprints lie on our table. A handsome edition of *Tristram Shandy*, published by Messrs. Nimmo & Bain, is illustrated by etchings after drawings by Mr. H. Furniss. The same energetic publishers have issued a reprint, also illustrated, of *The Old English Baron* and *The Castle of Otranto*.—Mr. Paterson, of Edinburgh, sends us a number of shilling editions of tales by Hawthorne and Theodore Winthrop.—Messrs. Routledge have begun their new and promising enterprise, "Morley's Universal Library," with an edition of *Sheridan's Plays*. It is a wonderfully cheap book. A few notes to explain such allusions as

On Granby's cheek might bid new glories rise,
Or point a purer beam from Devon's eyes,

would have been desirable for general readers; but it is not Mr. Morley's intention to annotate his volumes. We wish the publishers all success in their scheme.

FROM Halifax comes the First Annual Report of the Public Library. We have also on our table the Annual Report of Stirling's and Glasgow Public Library, for 1882-3; and the Catalogue of the Library of the Nottingham Mechanics' Institution, which contains a fair collection of modern books, but is woefully deficient in standard English authors.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Blackburn's (Rev. T.) True and False Issues between Christianity and Science, 12mo. 2/6 cl.
Davies's (Rev. G. J.) Homilies Ancient and Modern; No. 2, Sermons of Rev. O. Wolf, 1791-1823, 12mo. 2/6 swd.
Keim's (Dr. T.) History of Jesus of Nazareth, translated by A. Banson, Vol. 6, 8vo. 10/6 cl.
Mitchell's (A. F.) The Westminster Assembly, its History and Standards, cr. 8vo. 10/6 cl. (Baird Lectures, 1882.)
Mortimer's (Rev. A. G.) Helps to Meditation: Vol. 2, Trinity to Advent, 8vo. 7/6 cl.
Thompson's (A. C.) Moravian Missions, 12 Lectures, 7/6 cl.

Law.

Clark's (B. C.) Practical Jurisprudence, a Comment on Austin, 8vo. 9/ cl.
Edwards (J. W.) and Hamilton's (W. F.) Law of Husband and Wife, cr. 8vo. 16/ cl.
Goode's (L. A.) Modern Law of Real Property, roy. 8vo. 21/ cl.; Questions on ditto, roy. 8vo. 2/6 cl. limp.

Fine Art and Archaeology.

Freeman's (H. A.) English Towns and Districts, a Series of Addresses and Sketches, 8vo. 14/ cl.
Handbooks of Elementary Art, by N. D'Anvers: Sculpture, Painting, Old Masters; Painting, Modern, 3/6 each, cl.

Poetry.

College Days recorded in Blank Verse, 12mo. 5/ parchment.
Lyre and Star, Poems, by Author of 'Ginevra', cr. 8vo. 5/ cl.
Macdonald's (C.) Lady Margaret's Sorrows, or Via Dolorosa, and other Poems, cr. 8vo. 3/6 cl.
Poems and Ballads for Penny Readings, original and translated from the German, by Agra, 12mo. 2/6 cl.
Youth and Old Age, and other Poems, cr. 8vo. 5/ cl.

Philosophy.

Bradley's (F. H.) The Principles of Logic, 8vo. 16/ cl.

History and Biography.

Eminent Women Series: George Sand, by Bertha Thomas, cr. 8vo. 3/6 cl.
Lorenzo de Medici, called the Magnificent, by W. Roscoe, edited by W. Hazlitt, cr. 8vo. 3/6 cl.
Palmer (E. H.), Life and Achievements of, by W. Besant, 12/ Prince Charles Stuart, Count of Albany, Life and Times of, by A. C. Ewald, cr. 8vo. 7/6 cl.

Geography and Travel.

Kenne's (J. F.) On Blue Water, some Narrative of Sport and Adventure in the Modern Merchant Service, 8vo. 10/6 cl.
Rambles in Spain, by Author of 'Other Countries', cr. 8vo. 8/6 cl.

Philology.

Baranowski's (J. J.) Anglo-Polish Lexicon, 16mo. 12/ cl.
Hassam's (A.) Arabic Self-Taught, cr. 8vo. 5/ cl. (Thimm's Series of Grammars.)

Science.

Buck's (J. H. W.) Graphio Table for Facilitating the Computation of the Weight of Wrought-Iron and Steel Girders, 2/6 sheet.
International Encyclopedia of Surgery, edited by J. Ashhurst, Vol. 3, roy. 8vo. 31/6 cl.
Miller's (W.) The Heavenly Bodies, their Nature and Habitability, cr. 8vo. 7/6 cl.

General Literature.

Adam's (W. H. D.) Good Samaritans, Biographical Illustrations of the Law of Human Kindness, 8vo. 9/ cl.
Child's (C.) A Maid called Barbara, 3 vols. cr. 8vo. 31/6 cl.
Collins's (M. and F.) You Play Me False, cr. 8vo. 3/6 cl.
Franc's (M. J.) Golden Gifts, an Australian Tale, 12mo. 4/ cl.
Hayward's (W. S.) The Idol's Eye, being Adventures in search of a Big Diamond, 12mo. 2/6 bds.
Hayward's (W. S.) Left to the World, 12mo. 2/6 bds.
Hood's (P.) Scottish Characteristics, cr. 8vo. 7/6 cl.
Kallos, a Treatise on the Scientific Culture of Personal Beauty and Cure of Ugliness, by a Fellow of Royal College of Surgeons, 12mo. 3/6 cl.
Kelvington, a Tale for the Turf and the Table, by Whitebelt, 8vo. 10/6 cl.
MacEwen's (C.) Miss Beauchamp, a Philistine, 3 vols. 31/6 cl.
Murray's (E. C. G.) People I have Met, cheap ed., cr. 8vo. 6/ Smith's (G.) I've been a Clipping, or Rambles among our Gipsies and their Children, cr. 8vo. 6/ cl.
Stevenson's (Mrs. Scott) On Summer Seas, 8vo. 16/ cl.
Tristram's (W. O.) Julian Trevor, 3 vols. cr. 8vo. 31/6 cl.
Wilson's (W.) The Swimming Instructor, a Treatise on the Art of Swimming and Diving, cr. 8vo. 2/6 cl.

FOREIGN.

Theology.

Beck (J. T.): Vorlesungen über Christliche Ethik, hrsg. v. J. Lindemeyer, Vol. 3, 3m. 60.
Ménard (A. L.): Œuvres Inédites de J. B. Bossuet, Vol. 2, 8fr.
Testamentum (Novum) Græce, Theilii editionem recognovit O. de Gebhardt, 2m. 25.

Law.

Untersuchungen zur Deutschen Staats- u. Rechtsgeschichte, hrsg. v. O. Gierke, Part 15, 3m. 60.

Fine Art and Archaeology.

Bélina (A. M. de): Nos Peintres dessinés par eux-mêmes, 5fr.
Boetticher (A.): Auf Griechischen Landstrassen, 5m.
Jouin (H.): Conférences de l'Académie Royale de Peinture, 10fr.

Drama.

Dartois (A.): Les Bourgeois de Lille, 2fr.

History and Biography.

Epistolæ Saeculi XIII. Pontificum Romanorum, ed. C. Rodenberg, Vol. 1, 20m.
Paris (Comte de): Histoire de la Guerre Civile en Amérique, Vols. 5 and 6, 15fr.
Frutz (H.): Kulturgeschichte der Kreuzzüge, 14m.
Raynal (P. de): Les Correspondants de J. Joubert, 1785-1822, 3fr. 50.
Sillagyi (A.): Georg Rákóczy I. im 30jährigen Kriege, 1630-1640, 3m.

Philology.

Paucker (C. v.): Materialien zur Lateinischen Wörterbildungsgeschichte, Part 4, 1m. 50.
Paucker (C. v.): Vorarbeiten zur Lateinischen Sprachgeschichte, 3 Parts, 9m.

Science.

Japing (E.): Die Elektrolyse, Galvanoplastik u. Reinmetallgewinnung, 3m.
Schwartz (T.): Telefon, Mikrophon u. Radiophon, 3m.
Songaylo (E.): Traité de Géométrie Descriptive, 35fr.
Wilke (A.): Die Elektrischen Mess- u. Präzisions-Instrumente, 3m.
Zech: Elektrisches Formelbuch, 3m.

General Literature.

Genèvey (A.): Le Roman d'un Méconnu, 3fr. 50.
Sarville (A.): Le Roman d'une Créole, 3fr.

'WANDA.'

May 23, 1883.

ALLOW me to correct the assertion contained in your issue of the 19th of May, that the laws of Austria would not dissolve a marriage of which one of the high contracting parties had committed a fraud on the other by assumption of a false name and title. The laws of Austria would dissolve such a marriage; so in like manner would the laws of England, I believe, and the laws of most other countries. That the laws of Austria would do so is certain. As regards the Church of Rome, although the Church does not recognize divorce as an institution, the Church will, under exceptional circumstances and by especial favour, annul a marriage, as a recent well-known case (that of the Princess of Monaco, now Countess Festetics) will show you; the Church considers that by its decree the marriage is not severed, but effaced, i. e., becomes as though it had never been. It seems a pity that your contributors before they venture to correct others do not take the trouble to be correct themselves. Also, if you could provide them with some works of natural history it would enable them to understand a little better what they read. Your contributor who is amazed that bears eat wheat seems never to have mastered the simple fact that bears are extremely fond of fruits, grains, and berries, as of honey, and will squat on their haunches and devour the ears of a wheat-field with great relish. Indeed, the brown bear of Europe prefers vegetable food, and it is only when he has become a confirmed cattle-killer that he eats flesh. Even the savage grizzly of America loves acorns.

I would beg to suggest that the ignorance of a "reviewer" should not be allowed so to ride rampant in your columns that everything he happens not to be aware of himself he is permitted to consider as a mistake on the part of the author. It is no doubt a very easy form of reviewing, but it is not one which increases the value of a critical journal. I suppose a novelist would be accused of pedantry if he published a romance with explanatory notes for the use of journalists, but it would be the only manner of ensuring some sort of comprehension on the part of the latter. If the spelling of Tirol, Karinthia, &c., displease him, he has only to go into the countries so named to learn that the spelling is that of their inhabitants, whilst he will certainly there see the wild goat, which he considers extinct like the dodo. Where Styria and the Szalzgammergut meet as many as two hundred of these animals are often driven together for the hunting of the nobles. There is no possible reason why a place should not be named Hohenzalras-burg as well as a castle is called Hohenzalzburg, or as rivers are named the Salzach and the Szala. As regards the gardens of Austria they are superb; their flowering time is short, but whilst it lasts they have no superior. I have seen tropical plants set in the ground by the hillside on the Attersee and flourishing. I have never said, as your contributor states, that the Königsee is in Austria; it is on the Austrian border, but actually in Bavaria, as every one who goes thither is painfully reminded by having to change his Austrian notes for Bavarian money. I fail to understand why your contributor should be amazed that there are mines in Galicia, or why the Galician name

of Stanislaw, or Stanislawow, should remind him of Bret Harte. Last year he was equally convinced that the name of Luitprand d'Este could not exist in Italy; a Marquis Luitprand — had just lunched with me, and a d'Este had just written to me, when your prescient critic delivered himself of this opinion. But I will not trespass further on your space; I will only suggest once more that your columns would gain in value if some attempt were made by those who write for you to bring some effort at analysis, comprehension, intelligent discussion to their work, instead of the very cheap and unintelligent method of supposing that everything which they do not know themselves is necessarily error on the part of the author whose work they are perusing. In writing upon 'In Maremma' your contributor made the self-same species of mistakes as he (or she) has now done in pretending to correct those of 'Wanda.' A little humility would at least have saved him (or her) this time from imagining that a brown bear always eats a man every day for breakfast.

OUIDA.

* * Ouida's lengthy remonstrance touches, as will be seen, only a few of the matters wherein we charged her with blundering, and adds a mistake or two more. We did not say that Austrian law would not dissolve a marriage on the ground stated; only that the Roman Church would not. "Fieri non debuit; factum valet," would be no doubt the verdict, as we believe it would also be in England. We never said that a bear would not eat wheat if he could get it—he would take to it quite as kindly as to penny buns; but we maintain that to a bear whose home was in the region which Ouida describes "an acre or two of wheat" would be a very "unwonted repast." As to the steinbock, we have been assured by more than one Tyrolean jäger that he no longer exists in that country; and the last edition of Murray's 'Switzerland' mentions that he is extinct in the Alps save in the King of Italy's hunting-ground. Mr. Kay, in his work on Austria-Hungary (in Messrs. Sampson Low's series), says: "The wild goat [if that be the steinbock], which once had its home on the high Alps, is no longer found there." Tropical plants may flourish by the Attersee at 1,500 feet above the sea; they would hardly do much in a situation where no night in the year would be safe from frost. Ouida's "Hohenzalras" is placed in a position where even the soldanella would lead a precarious existence. With regard to the spelling of this name, Ouida does not see that, because one arrangement of letters is possible in a word, it by no means follows that they may be put in any other order. German words do not begin with *sz* (except where the *z* is equivalent to *c*), and there is no river in any German land called the "Szala." "Tirol" is quite correct; we never said it is not. Nor, again, did we charge Ouida with thinking that the Königsee is in Tyrol. We merely wished to guard ourselves against being supposed to think so. The spelling "Karinthia" is certainly not that of the inhabitants, who call their country "Kärnten"; the Latin name, which we in England use, is "Carinthia." The allusion to Bret Harte and "the row which broke up our society upon the Stanislaw" was flippant, but we may point out that "Stanislawow" is one thing and "Stanislaw" another. As we are recalled to 'In Maremma,' we may admit that no Christian name is impossible. Frenchmen have been christened "John"; but that would hardly justify Ouida in naming a French hero "John d'Orléans," for example. Lastly, if we must again say it, our motive for reviewing Ouida in a somewhat minute fashion is simple. It is in order to show that she is not to be trusted in matters of ordinary observation, and thus to prevent, if possible, her being considered an authority in those more serious matters of social and moral teaching which too many people are apt to take on trust from popular novelists.

DOUBLE CHRISTIAN NAMES.

Selhurst.

THE inscription in Swanton Morley Church which Mr. Arthur H. Brown reads "Pray for the soul of Thomas Wygthman & Annes Kathryn the wyf of hym & wyt the dat of ower lord God MCCCCXXXIII," and on the strength of which he controverts your reviewer's remark as to the rarity of double Christian names, has hitherto been read as "Pray for the souls of Thomas Wygthman and Agnes and Kathryn the wyfs of him," &c.; and if the generally recognized view is right, Mr. Brown's correction would seem to be incorrect. The ending, "and with the date," &c., is most unusual. If one might hazard a conjecture, it would be that the inscription is a comparatively modern reproduction of some old antiquary's "church note." Carthew in his excellent 'History of Launditch' does not give the inscription, and possibly doubted its genuineness.

WALTER RYE.

"KHABATSILLATU."

British Museum, May 20, 1883.

It may not be uninteresting to note that in the text quoted by Prof. Fried. Delitzsch in his article in last week's *Athenæum* two synonyms of the word *khabsatillatu* occur, namely, *khabsurru* and *udittum*, and that all three are explained by the words *labshu* (sic) *sha qanê*, which must mean something like "blossom or fruit of reeds." These three words *khabsurru*, *udittum*, and *khabsatillatu* are given as explanations of the Akkadian characters *GI-SHE-DU*, the literal translation of which is "reed seed-producing." This word occurs without the prefix *GI* in K. 4995 (Haupt, 'Keilschrifttexte,' p. 124), where the phrase of which it forms part is translated by the words *ina shurri khabsurru-shu*, in the "sprouting of its fruit," and in 'W. A. I.,' vol. ii. pl. 16, l. 30, where the words *shu[du] si-nu-sa* are translated by *khabsurru la sharu*, "the fruit has not prospered." As the character *she* means, as a rule, "wheat," the species of vegetation expressed by *khabsurru*, *udittum*, and *khabsatillatu* may, therefore, be defined more exactly, and explained as corn-producers of some kind. The Assyrian *khabsatillatu* and the Hebrew

חֲבֵלֶת, however, possibly differ widely in meaning (compare, for instance, the English *beam* with the German *Baum*). The derivation of the other two words presents some difficulty. *Khabsurru* comes from the Akkadian *khabur*, which has as its first element that syllable *khab* which forms part of the word *khengal* or *khégal*, "fertility," which passed into Assyrian under the forms *khengallu* or *khégallu*. The comparison of *udittum* or *udt* with the Hebrew *חֲטָת*, "wheat," is very tempting, but this word has, unfortunately, in its Arabic form the very hardest of the gutturals, which could hardly have fallen away even in Assyrian.

It may also be noted that in the small tablet containing the names of plants, &c., quoted by Prof. Delitzsch, the name of the king in whose gardens they were is not *Marduk-shum-isri* (as read by Prof. Delitzsch), but *Marduk-aba-iddin* or *Merodach-baladan*, and that the tablet in question belonged to a man named *Marduk-shum-iddin* ("Merodach gave a name"). Also, instead of *qūānūtu*, "gourd," the text really gives *kukkaniūtu*, thus making the comparison with *קִיקִיּוֹן* rather doubtful. These slight oversights probably arise from the learned author's having worked from a defective copy.

THEO. G. PINCHES.

FIELDING AND SARAH ANDREW.

75, Eaton Rise, Ealing.

IN 1855, when Mr. Frederick Lawrence published his 'Life of Henry Fielding,' he thus referred (chap. vii. p. 67) to an "early passage" in the novelist's career:—"On his [Fielding's] return from Leyden he conceived a desperate

attachment for his cousin, Miss Sarah Andrews [sic]. That young lady's friends had, however, so little confidence in her wild kinsman, that they took the precaution of removing her out of his reach; not, it is said, until he had attempted an abduction or elopement.....His cousin was afterwards married to a plain country gentleman, and in that alliance found, perhaps, more solid happiness than she would have experienced in an early and improvident marriage with her gifted kinsman. Her image, however, was never effaced from his recollection; and there is a charming picture (so tradition tells) of her luxuriant beauty in the portrait of Sophia Western in 'Tom Jones.' Mr. Lawrence gave no hint or sign of his authority for this unexpected and hitherto unrecorded incident. But the review of his book in the *Athenæum* for November 10th, 1855, elicited the following notes on the subject from Mr. George Roberts, sometime mayor of Lyme, and author of a brief history of that town. "Henry Fielding," wrote Mr. Roberts, "was at Lyme Regis, Dorset, for the purpose of carrying off an heiress, Miss Andrew, the daughter of Solomon Andrew, Esq., the last of a series of merchants of that name at Lyme. The young lady was living with Mr. Andrew Tucker, one of the corporation, who sent her away to Modbury, in South Devon, where she married an ancestor of the present Rev. Mr. Rhodes, an eloquent preacher of Bath, who possesses the Andrew property. Mr. Rhodes's son married the young lady upon his return to Modbury from Oxford. The circumstances about the attempts of Henry Fielding to carry off the young lady, handed down in the ancient Tucker family, were doubted by the late head of his family, Dr. Rhodes, of Shapwick, Uplyme, &c. Since his decease I have found an entry in the old archives of Lyme about the fears of Andrew Tucker, Esq., the guardian, as to his safety, owing to the behaviour of Henry Fielding and his attendant, or man. According to the tradition of the Tucker family, given in my 'History of Lyme,' Sophia Western was intended to pour-tray Miss Andrew." To Mr. Roberts's communication succeeded that of another correspondent—one "P. S."—who gave some additional particulars:—"There is now, at Bellair, in the immediate neighbourhood of Exeter the portrait of 'Sophia Western' [Miss Andrew]. Bellair belongs to the Rhodes family, and was the residence of the late George Ambrose Rhodes, Fellow of Caius College, and formerly Physician to the Devon and Exeter Hospital. He himself directed my attention to this picture. In the board-room of the above hospital there is also the three-quarter length portrait of Ralph Allen, Esq., the 'Squire Allworthy' of the same novel." No further contribution appears to have been made to the literature of the subject. The late Mr. Keightley, in his articles on Lawrence's book in *Fraser's Magazine* for January and February, 1858, did, as a matter of fact, refer to the story and Mr. Roberts's confirmation of it; but beyond pointing out that Miss Andrew could not have been the original of Sophia Western, who is declared by Fielding himself ('Tom Jones,' book xiii. chap. i.) to have been the portrait of his first wife, Charlotte Cradock, he added nothing to the existing information.

When I began to prepare the sketch of Fielding recently included in Mr. John Morley's series of 'English Men of Letters,' matters stood at this point, and I had little hope that any supplementary details could be obtained. I was, indeed, fortunate enough to discover that Burke's 'Landed Gentry' for 1858 gave the year of Miss Andrew's marriage as 1726; and inquiries at Modbury, though they did not actually confirm this, practically did so, by disclosing the fact that a child of Mr. and Mrs. Ambrose Rhodes was baptized at that place in April, 1727. It became clear, therefore, that instead of being subsequent to Fielding's "return from Leyden" in 1728, as Lawrence supposed, the date of the reported attempt at elopement

could not have been later than 1725 or the early part of 1726—so far back, in fact, in Fielding's life, that I confess to having entertained a private doubt whether it ever occurred at all. That doubt has now been completely removed by the appearance of some new and wholly unlooked-for evidence.

After the publication in 1858 of his *Fraser's* papers, Mr. Keightley seems to have continued his researches with the intention of writing a final biography of Fielding. In this, which was to include a reprint of the 'Journal of a Voyage to Lisbon' and a critical examination of Fielding's works, he made considerable progress; and by the courtesy of his nephew, Mr. Alfred C. Lyster, his MSS. have been placed at my disposal. Much that relates to Fielding's life has manifestly the disadvantage of having been written more than twenty years ago, and it reproduces some aspects of Fielding which have now been abandoned; but in the elucidation and expansion of the Sarah Andrew episode Mr. Keightley leaves little to be desired. His first step, apparently, was to communicate with Mr. Roberts, who furnished him (May 6th, 1859) with the following transcript or summary of the original record in the 'Register Book' of Lyme Regis:—

"John Bowdidge, Jun., was Mayor when Andrew Tucker, Gent., one of the corporation, caused Henry Fielding, Gent., and his servant or companion, Joseph Lewis—both now and for some time past residing in the borough—to be bound over to keep the peace, as he was in fear of his life or some bodily hurt to be done or to be procured to be done to him by H. Fielding and his man. Mr. A. Tucker feared that the man would beat, maim, or kill him. 14th November, 1725."

We thus get the exact date of the occurrence, November 14th, 1725 (i.e., when Fielding was eighteen), the fact that he had been staying for some time in Lyme at that date, and the name of his servant. In a further letter of May 14th, 1859, Mr. Roberts referred Mr. Keightley to Mr. James Davidson, a Devon antiquary, in whose 'History of Newenham Abbey,' Longmans, 1843 (surely a most out-of-the-way source of information!), he found the following, derived by the author from the Rhodes family (pp. 165-6):—

"The estate [of Shapwick, near Axminster] continued but a short time the property of the noble family of Petre, being sold by William the fourth baron, on the 10th of November, 1670, to Solomon Andrew of Lyme Regis, a gentleman, who possessed a considerable property obtained by his ancestors and himself in mercantile affairs. From him it descended to his only son, who died at the age of twenty-nine years, leaving two sons and a daughter, the latter of whom, by the decease of her brothers, became heiress to the estate. This young lady was placed under the guardianship of Mr. Rhodes of Modbury, and her uncle, Mr. Tucker of Lyme, in whose family she resided. At this time Henry Fielding, whose very objectionable but once popular works have placed his name high on the list of novel-writers, was an occasional visitor at the place, and enraptured with the charms and the more solid attractions of Miss Andrew, paid her the most assiduous attention. The views of her guardians were however opposed to a connection with so dissipated, though well-born and well-educated a youth, who is said to have in consequence, made a desperate attempt to carry the lady off by force on a Sunday, when she was on her way to church. The residence of the heiress was then removed to Modbury, and the disappointed admirer found consolation in the society of a beauty at Salisbury whom he married."

There are some manifest misconceptions in this account, due, no doubt, to Mr. Davidson's ignorance of the exact period of the occurrence as established by the above record in the Lyme archives. In the first place,

must have been four or five years at least before Fielding consoled himself with Miss Charlotte Cradock, and nearly ten (according to the received date) before he married her. Again, in saying that he was "dissipated," Mr. Davidson must have been thinking of his conventional after-character, for in 1725 he was but a boy fresh from Eton, and could scarcely have established any reputation as a rake. Nor is there anything in our whole knowledge of him to justify us in supposing that he was at any time a mere mercenary fortune-hunter. Finally, according to one of Mr. Roberts's letters to Mr. Keightley, timorous Mr. Tucker of Lyme had a very different reason from his personal shortcomings for objecting to Fielding as a suitor to his ward. "The Tucker family," says Mr. Roberts, "by tradition consider themselves tricked out of the heiress, Miss Andrew, by Mr. Rhodes, of Modbury, Mr. Andrew Tucker intending the lady for his own son." Nevertheless, these reservations made, Mr. Davidson's version, although *ex parte*, supplies colour and detail to the story. From a pedigree which he gives in his book, it further appears that Mrs. Rhodes died on the 22nd of August, 1783, aged seventy-three. This would make her fifteen in 1725. There remained Lawrence's enigmatical declaration that she was Fielding's cousin. Briefly stated, the result of Mr. Keightley's inquiries in this direction tends to show that Miss Andrew's mother was connected with the family of Fielding's mother, the Goulds of Sharpham Park; and as Mr. Lawrence does not seem to have been aware of the existence of Davidson's book, or to have had any acquaintance with the traditions or archives of Lyme, Mr. Keightley surmises, very plausibly, that his unvoiced data must have been derived, directly or indirectly, from the Rhodes family.

Mr. Keightley also ingeniously attempts to connect Fielding's subsequent residence at Leyden (1726-8?) with this affair by assuming that he was dispatched to the Dutch university, instead of Oxford or Cambridge, in order to keep him out of harm's way. This is, however, to travel somewhat from the realm of fact into that of romance. At the same time, it must be admitted that the materials for romance are tempting. A charming girl, who is also an heiress; a pusillanimous guardian with ulterior views of his own; a handsome and high-spirited young suitor; a faithful attendant ready to "beat, maim, or kill" in his master's behalf; a frustrated elopement and a compulsory visit to the mayor—all these, with the picturesque old town of Lyme for a background, suggest a most appropriate first act to Harry Fielding's biographical tragi-comedy. But to do such a theme justice we must

Call up him that left half-told

the story of 'Denis Duval.'

AUSTIN DOBSON.

MR. A. K. ISBISTER.

THE Dean of the College of Preceptors, who died on Monday last at his house in Milner Square, was one of the oldest and best known of London schoolmasters. Though his life was uneventful, yet it was more diversified than that of most of the profession. Few of those who met Mr. Isbister in the board room of the college in Queen's Square (and for the ten years that he held the office of dean he never, till his last illness, missed a council meeting) were aware that the first half of his life had been spent in very different scenes and among other occupations. The eldest son of Mr. Thomas Isbister, an officer of the Hudson's Bay Company, he was born in Canada in the year 1822, and, like his father, entered the service of the company. The results of an exploring expedition on which he was employed at this period of his career were afterwards published by Mr. Isbister in the *Journals* of the Royal Geographical and the Geological Societies; and it is from these reports that the

first information concerning the north-western corner of America, the region watered by the Mackenzie, the Yuen, and the Colville, was mainly derived. To Mr. Isbister is likewise due the credit of calling the attention of the Government to the impolicy of the monopoly enjoyed by the Hudson's Bay Company; and the work that he published on the subject in 1847 was referred to by Mr. Gladstone as furnishing conclusive arguments for the incorporation of the company's territories with Canada.

After leaving the company's service, Mr. Isbister went to Edinburgh, where he graduated as M.A., and in 1866 he took the degree of LL.B. in the University of London. Though called to the Bar, he never practised. Even while a student at Edinburgh he had contributed articles to the 'Encyclopædia Britannica,' and it was as a writer of school-books that he was first led to interest himself in education. His reputation as one of the editors of "Chambers's Educational Course" and "Gleig's School Series" secured his election as head master of the Stationers' Company's School in 1861. There, in the dingy court which Dr. Johnson has immortalized, Mr. Isbister held sway for twenty years, plodding, like Dr. Johnson, all day and every day, and rarely leaving the precincts of Fleet Street, except to visit his club or the College of Preceptors. But his main activity was outside his school, and he was known to the scholastic world not as a head master, but as dean of the college and as editor of the *Educational Times*, the official organ of the college. When Mr. Isbister succeeded the late Dr. Jacob as dean the finances of the college were at a low ebb, and the council was a heterogeneous body with divided aims. Mr. Isbister seized the opportunity which the growing demand for public examinations presented, and by his business capacities and judicious management turned a tottering institution into a great financial success. The College of Preceptors now examines annually more pupils than the Universities of Oxford and Cambridge, and it has put by for a building fund upwards of 4,000*l*. This success it owes in great part to its late dean. It will be no easy task for the council to choose a successor to fill his place and continue the work that he has begun. To organize the examination of middle-class schools is a useful task and a lucrative one, but more is required of a College of Preceptors. If it is to justify its name and its continued existence, it must do something for the teachers as well as for the taught. It must help to make teaching a profession, and to do this it must provide for the training of teachers. This was a cause that we know Mr. Isbister had at heart. Sir Lyon Playfair's Bill for the registration of teachers, which, though dropped for the present, is likely to be revived, was drawn on the lines suggested by Mr. Isbister.

THE BECKFORD LIBRARY.

THE third portion of the Beckford Library will be dispersed by Messrs. Sotheby, Wilkinson and Hodge this month. This instalment includes magnificent books from the libraries of Francis I.; Henry III. and IV.; Louis XIV.; Marguerite de Valois; Marie de Saxe, mother of Louis XVI.; Madame Sophie de France; Popes Alexander VII. and Pius V. and VI.; Cristina, Queen of Sweden; Cosmo III. of Tuscany; James I. of England; Queen Anne; Queen Mary II.; George IV.; Grolier; Maioli; J. A. Thuanus; Bishop N. de Thou; President de Thou, Baron de Meslay; Demetrio Canevari; Count Hoym; Gnyon de Sardière; Girardot de Prefond; Marquis de Menars; F. Meynel; J. B. Colbert; Presidents Lamoignon, Boulanvilliers, and Amelot de Beaulieu; Chancellor Philippeaux; Balleadens; Baron de Longepierre; Duca de Grammont, Montmorency, Villars, and Richelieu; Hortense de Beauharnais; the Duchesse de Berry; Comtesse de Verrue; Prince

Talleyrand; Prince de Soubise; Conte de Altammy and the Italian families of Capello, Cornaro, Contarini, Bracci, Moresini, &c.; and a number of other eminent collectors. Among the binders are Nicolas and Clovis Eve, Monnier, Le Gascon, Deseuil, Ruette, Boyet, Padeloup, Derome, Kalthoeber, Roger Payne, Staggemeier, Walther, and Hering. Amongst the principal rarities will be found:—Newcastle, *Methode de Dresser les Chevaux*, the presentation copy to his granddaughter, Henrietta, Countess of Oxford; Niphus de Pulchro, Grolier's copy; Niewstad, Reis van Polen na Muscovia, probably the rarest of works relative to Russia, having been rigidly suppressed for casting doubts on the birth of the empress; Nunez, *Jornadas a las Indias*; Ocampo, *Coronica de España*; Ordonnances des Monnoyes, printed on vellum; Ouwaroff, *Antiquités du Bosphore Cimmérien*; Oviedo, *Histoire des Indes*; Pacifico de Provins, *Voyages des Isles de l'Amérique*; Palladien Filz du Roy Milanor d'Angleterre; Petrarch, first and second Aldine editions, and a fine Petrarch from the library of Marguerite de Valois; Petrarcha Spirituale, Maioli's copy; Philolphi Satyræ, printed in 1476 by Valdarfer; Philostrati Vita Apollonii Tyanei, Grolier's copy; Picart, *Temple der Zang-Goddinen*, on large paper, with brilliant proof plates, including the suppressed Salmacis and cancelled engravings, unique; Poliphili *Hypnerotomachia*, first Aldine edition; Poliphile, beautifully bound by N. Eve; Pomponius Mela, first edition; Porthaise, *Cinq Sermons*; Purchas, his *Pilgrimes*; Quintus Curtius, printed by Aldus, Grolier's copy; Rabel, *Figures de l'Aminte*, printed on vellum; Rabelais, *Gargantua, Sciomachie, et Songes Drolatiques*; Rabelais par Le Duchat, on large paper; Ramelli, *Machine*; Rasponus de Basilica et Patriarchio Lateratensi, dedication copy to Alexander VII.; Reynst, Cabinet, Louis XIV.'s copy, unlettered proofs; Ricraft, *Oriental Characters*; Ronsard, *Œuvres*, magnificently bound by Clovis Eve for Marguerite de Valois; Rommant de la Rose, printed in 1529 by Galliot Du Pré; Rudbeckii *Atlantica*; Rosconi, *Architettura*, with Bobadilla arms in gold on sides; *Archéologie de Russie*; Sagard, *Voyage et Histoire de Canada*; Saint-Non, *Voyage Pittoresque de Naples et Sicile*, unlettered proofs; Salviani, *Aquatilium Historia*, on large paper, gorgeously bound by N. Eve for Bishop N. de Thou; Sannazaro, *Arcadia*, Grolier's copy; Sansovino, *Historia*, Henry III.'s copy, bound by N. Eve; Saraponte, *Hortus Itzsteinensis*, with 140 coloured drawings by J. Walter; Simon, *Histoire Critique du Vieux Testament*, original edition; Smith, Virginia, the dedication copy on large paper; Speed, *Atlas*, proof maps without text, press printed on the backs; Spirito Libró de Ventura; Staden, *Historia von America*; Stirling family papers; Strada, *Epitome*, Grolier's copy; Surlis, *Histoire*, Grolier's copy; Sully, *Memoires*, large paper, with Odieuvre portraits; Taillevent, *Livre de Cuisine*; Tasso, Rime, Marguerite de Valois's copy, magnificently bound by C. Eve; Tellez, *Ethiopia*; Tempesta, *Original Drawings for Tasso's Jerusalem*; Teniers Gallery; Terentius, printed in 1545 by Aldus, in Grolier binding by N. Eve; Tewdrannekh, first and rarest edition; Theocritus, printed in 1495 by Aldus; Thevet, *Singularitez de la France Antarctique* autrement nommée *Amérique*; Thomas à Kempis, *De Imitatione Christi*, printed by Elzevir, s.a.; and Trissino, *Italia Liberata*, first edition, with the suppressed verses. Most of the voyages and travels are enriched with manuscript notes by Mr. Beckford, and the numerous books of prints are in excellent state. The catalogue of the fourth and last portion of the library, which is preparing, will be issued before very long, and be speedily followed by the catalogue of what is known as the "Hamilton Library."

Literary Gossip.

MR. A. R. COLQUHOUN, who seems to be a much more conscientious literary workman than most travellers are, was not satisfied with the first draft of 'Among the Shans,' the book upon which, as we mentioned last February, he has been at work ever since 'Across Chrysé' went to the printers, and he is busily engaged in rewriting it.

MR. P. W. CLAYDEN has now completed his biography of Samuel Sharpe, the Egyptologist. The work contains original anecdotes or correspondence of Samuel Rogers, Horne Tooke, Mitford, Lord Brougham, Lord John Russell, and other celebrities.

THE Reform Club, which possesses a library of between thirty and forty thousand volumes, has had a catalogue printed for the use of the members, of which copies may also be obtained by the public. An introduction, relating, from unprinted sources, the origin and rise of the club and its library, is prefixed to the catalogue, which we believe to be the second catalogue yet printed of any important club library.

THE nucleus of Milton literature which is being formed in the library of St. Paul's School, and which already contains several interesting copies of 'Paradise Lost' (including one with the autograph of Robert Burns), has lately been enriched by copies of two first editions, the gift of Mr. Osborne Aldis, of Frome. They are the 'Paradise Lost' of 1669 (seventh title-page) and 'Paradise Regain'd' of 1671.

THREE thousand eight hundred persons attended regular courses of lectures under the supervision of the Cambridge Local Lectures Syndicate last autumn, and about two thousand five hundred attended courses in the spring. The establishment of colleges in Leeds, Liverpool, Nottingham, and Sheffield has limited the direct work of the University in those localities, and the foundation at Cardiff of a college for South Wales will lead to a further limitation. But this is a case in which the University succeeds when it loses its sphere of work; and its energies are thereby set free to breaking new ground, which is being done in each successive year.

'LIVING LONDON,' by Mr. George Augustus Sala, will be published by Messrs. Remington & Co. early this month. The book will contain numerous illustrations. The author has dedicated it to the Countess of Rosebery.

MR. QUARITCH is about to bring out a catalogue illustrating the history of the art of bookbinding, by describing in chronological order, under the names of collectors or of binders, books remarkable as bearing the arms or names of celebrated owners, or as having been bound by binders whose names are famous for the beauty of their work. The Italian artists of the sixteenth century who bound for Maioli and Canevari are represented; so are the French ones who worked for Grolier and for the kings and princes of the house of Valois. There are bindings done by the Eves and Le Gascon, and several which were executed for the Bourbon kings as well as their predecessors, besides many that bear marks of the ownership of English and Scottish kings and

queens. As for the books that belonged to French collectors, from Grolier and De Thou down to the last century, their name is legion, and their number in Mr. Quaritch's catalogue maintains well the old reputation of France as the true home of elegant bibliophily. English private collectors are also not neglected, and some books that belonged to John Locke and bear his autograph will be found recorded.

THE new edition of Pennant's 'Tours in Wales,' which is being edited by Prof. John Rhys, will be issued early in July in three volumes. The forty-six original plates will be reproduced, and the edition will include a life of Pennant written by Mr. Trevor Parkins. Mr. Humphreys, of Carnarvon, is the publisher, and there are already upwards of seven hundred subscribers to the work.

A 'HISTORY OF PRESBYTERIANISM IN CANADA' is being prepared by Prof. Gregg, of Knox College, Montreal. It will consist of two large octavo volumes.

FROM Paris comes the news of the death of M. E. de Laboulaye, the well-known author of 'Paris en Amérique' and 'Le Prince Caniche.'

MESSRS. KEGAN PAUL, TRENCH & Co. are preparing for publication, under the title of 'Hodson of Hodson's Horse,' a new edition of 'Twelve Years of a Soldier's Life in India,' with additional matter, and a refutation of charges made in Mr. Bosworth Smith's recently published 'Life of Lord Lawrence.' The volume will be edited, as before, by the Rev. G. H. Hodson.

MR. R. H. SHEPHERD has completed a bibliography of the writings of Mr. Swinburne. It commences with the 'Undergraduate Papers,' to which Mr. Swinburne was a contributor, issued at Oxford in 1857-58, and ends with the forthcoming 'Century of Roundels.'

MR. P. BARRY, a London journalist, is engaged on a new social work, entitled 'The Legalized Frauds on the Struggling Classes.' The line of argument adopted is the inapplicability of general principles to human circumstances.

THE gallant commandant Rivière, who was killed the other day in Tonquin, deserves notice in a literary journal as the historian of the 'Marine Française sous Louis XV.,' the author of several successful novels and tales, and a dramatist whose 'Parvenue' had a succès d'estime at the Comédie Française.

MR. A. W. TUEB writes:—

"It will be recollected that in last week's *Athenæum* I drew the attention of publishers to a bogus press agency. I hear that the 'editor' has since paid numerous visits to publishing houses, but naturally with indifferent success. In one instance he was unceremoniously bundled into the street and his proceedings were watched. It was found that after investing twopenny in stationery he proceeded to the *Daily Telegraph* office, where he was brought to book while in the act of writing one of his applications. A correspondent tells me that the West-end publishers have not all escaped, more than one prominent member having been victimized this week by the same individual. Moral: if publishers religiously read their *Athenæum*—"

THE Turkish authorities, having revised their arrangements, are now in a position to deal scientifically and efficaciously with their

numerous adversaries, the authors of Armenian, Greek, and Arabic seditious works. The authors are to be treated with the consideration specially due to men assuming to be *litterati*. On an author wishing to have a licence to publish he will have to present himself at the Ministry of Public Instruction with a diploma of having passed through a superior school. He will then, having so far shown his competency to write a book, have to undergo an examination showing that he is really the author of the book which he tenders. So there will be no piracy or plagiarism possible. The author having been so far successful, the Minister of Public Instruction will proceed to examine the book itself, from which he will cut out any suspicious paragraphs; but if he thinks that such paragraphs are intentionally seditious he will hand the author of the MS. over to the legal authorities for prosecution. What will be the fate of the literary aspirant who may get through the ordeal does not yet appear.

THE next instalment of the Firmin Didot collection is to be sold the week after next. Among the thirty-five manuscripts are a Psalter of the twelfth century, executed in Switzerland, and said to be very magnificent; a Livre d'Heures of the Flemish school with fifty miniatures *en grisaille*; and a manuscript containing fifty-five miniatures of the school of Memline. Among the printed books are a series of Livres d'Heures, volumes with the autographs of Rabelais and Bossuet, and many fine bindings.

SCIENCE

Plant Life on the Farm. By Maxwell T. Masters, M.D., F.R.S. "Handbook of the Farm Series." (Bradbury, Agnew & Co.)—It is refreshing to see a book on vegetable physiology which is a genuine English product, and to find that so many researches by Englishmen have furnished matter for it, although due regard is paid to the work of French and German investigators. Those who imagine that botanical science is capable of exercising but little effect upon agricultural practice have no doubt been hitherto able to point to the paucity of botanical books in which the conditions and objects of farming were kept in view. Dr. Masters certainly deserves the credit of being the first to produce a small and interesting book in which the main questions of plant life are treated in a manner calculated to convince intelligent young farmers that they will do well to know something, at any rate, of the vital processes of the plants which they are largely concerned in cultivating. The author has wisely limited very strictly his references to plant form and technicalities of structure, and thus has been enabled to give due space to notices of Lawes and Gilbert's experimental researches, Darwin's studies on root movements, and other practical matters. The difficulty of Dr. Masters's task can only be fully appreciated by those who have attempted similar work. All such endeavours will in future have this predecessor as a guide, and although there may be here and there instances of the too frequent use of physiological terms and of the adoption of results which can hardly yet be regarded as sufficiently confirmed, yet the matter has in the main been most judiciously selected and the manner of presentation is worthy of high praise. The chapters entitled "The Battle of Life," "Practical Inferences," and "Decay and Death" are especially valuable.

SOCIETIES.

ROYAL.—May 24.—The President in the chair.—The following papers were read: 'On the Function of the Sound-post of the Violin, and on the Proportional Thickness of its Strings,' by Mr. W. Huggins; 'Note on the Atomic Weight of Glucinum or Beryllium,' by Prof. E. Reynolds; 'The Effects of Temperature on the Electro-motive Force and Resistance of Batteries,' by Mr. W. H. Prece; 'Examination of the Meteorite which fell February 16th, 1883, at Alfionella, in the District of Verolanova, Province of Brescia, Italy,' by Mr. W. Flight; and 'Circular concerning Astronomical Photography,' from Mr. E. C. Pickering, Director of Harvard College Observatory.

GEOGRAPHICAL.—May 28.—*Anniversary Meeting.*—Eight Hon. Lord Aberdare, President, in the chair.—The following gentlemen were elected Fellows: The Duke of Portland, Messrs. L. A. Emanuel, O. Salvin, and J. Sutherland.—The Founder's Medal for the Encouragement of Geographical Science and Discovery was awarded to Sir J. D. Hooker, the Patron's Medal to Mr. E. C. Baber, the Murchison Grant for 1883 to Mr. W. D. Cowan, the Back Grant to M. l'Abbé Petitot, and the Cuthbert Peek Grant to Mr. F. C. Selous. The annual geographical medals to the chief public schools were awarded as follows:—Physical Geography: Gold Medal, T. Rose, Dulwich College; Silver Medal, S. W. Carruthers, Dulwich College. Political Geography: Gold Medal, S. C. Farlow, Harrow School; Silver Medal, not awarded.—It was announced that the subject for the examination in 1884 would be 'India, excluding British Burma.'—The following gentlemen were elected as Council and Officers for 1883-4: *President*, Right Hon. Lord Aberdare; *Vice-Presidents*, Sir R. Alcock, Sir B. H. Ellis, Right Hon. Sir H. Bartle E. Frere, Bart., F. Galton, General Sir J. H. Lefroy, and R. H. Major; *Treasurer*, R. T. Cocks; *Trustees*, Lord Houghton and Sir J. Lubbock, Bart.; *Secretaries*, C. R. Markham and D. W. Freshfield; *Foreign Secretary*, Lord A. Russell; *Councillors*, J. Ball, E. H. Bunbury, Sir T. F. Buxton, Bart., Col. J. U. Bateman Champain, Major-General A. C. Cooke, Right Hon. Lord Cottesloe, R. N. Cust, J. Fergusson, Col. J. A. Grant, J. K. Laughton, S. P. Low, W. MacKinnon, Rear-Admiral R. C. Mayne, Major-General Sir H. C. Rawlinson, Sir R. Rawson, Major-General C. P. Rigby, General R. Strachey, General Sir H. L. Thauliier, General Sir C. P. B. Walker, Sir A. Young, and Col. H. Yule.

GEOLOGICAL.—May 23.—Mr. J. W. Hulke, President, in the chair.—Mr. E. Le Neve Foster and Mr. R. B. Newton were elected Fellows.—The following communications were read: 'On the Basaltic (Tachylite) of the Western Isles of Scotland,' by Prof. J. W. Judd and Mr. G. A. J. Cole; 'On a Section recently exposed in Baron Hill Park, near Beaumaris,' and 'On the Rocks between the Quartzfelsite and the Cambrian Series in the Neighbourhood of Bangor,' by Prof. T. G. Bonney.

LINNEAN.—May 24.—*Anniversary Meeting.*—Sir J. Lubbock, Bart., President, in the chair.—Mr. R. McLachlan read for the Audit Committee the statement of receipts and payments for the year; 750l. had been invested, and a balance at bankers (April 30th) remained of 514l. 8s. 7d.—The Secretary (Mr. B. D. Jackson) read his annual report. Since the last anniversary eleven Fellows and one Foreign Member had died and eleven withdrawn; while fifty-four new Fellows had been elected. Between purchase, exchange, and donations, 407 volumes and 442 separate parts had been added to the library.—Mr. G. J. Romanes, on behalf of the subscribers, formally handed over the portrait of Charles Darwin, painted by Mr. J. Collier, its exhibition at the Royal Academy last year having then prevented its presentation.—A bust of the late Prof. Louis Agassiz, by the American sculptor Mr. Hiram Power, was handed over by Prof. Allman to the Society as a present from the sculptor's son, Mr. H. Power, of Florence.—An engraving from Gainsborough's painting of the old English naturalist Mr. Thomas Pennant was presented by Mr. H. Saunders in the name of Mrs. Alston as a bequest from her son, the Society's late Secretary, Mr. E. R. Alston.—The President then delivered his anniversary address, commenting generally on the events of the past year, with special reference to their bearing upon the Society. In congratulating the Society on its annual balance-sheet, he reminded the Fellows that besides investments the property of the Society might be valued at 25,000l., or a total of 30,000l.; he alluded to Colonial Fellows and the good work they are doing, incidentally referring to the British Association meeting in Canada in 1884. Reference was also made to the progress of rearrangement of the biological collections in the new Natural History Museum at South Kensington; this was followed by reports on the various botanical and zoological publications

issued at home and abroad during the last twelve months. Remarks were made on the stock of the Society's *Journals* and *Transactions*, also on the purchase of a portrait of Jacob Bobart (1598-1679), and the President himself presented a valuable portrait of Linnaeus from life by his countryman Magnus Hallman.—A resolution was unanimously adopted by the Society, at the instance of the chair, congratulating Mr. G. Benthall and Sir J. D. Hooker on the completion of their great work, the 'Genera Plantarum.'—The obituary notices of deceased Fellows were read by the Secretary.—The scrutineers reported that Messrs. T. Christy, H. E. Dresser, G. Murray, H. Saunders, and H. T. Stainton had been elected into the Council in the room of Sir J. Kirk, Messrs. H. W. Bates, G. Busk, C. B. Clarke, and R. McLachlan, who retired; and for officers, Sir J. Lubbock as *President*, Mr. F. Crisp as *Treasurer*, and Mr. B. D. Jackson and Mr. G. J. Romanes as *Secretaries*.

INSTITUTION OF CIVIL ENGINEERS.—May 29.—Mr. Brunlees, President, in the chair.—It was announced that the Council had recently transferred fourteen gentlemen to the class of Members, and had admitted sixteen Students.—The last ballot for the Session resulted in the election of eight Members, forty-five Associate Members, and one Associate.

ARISTOTELIAN.—May 21.—Mr. S. H. Hodgson, President, in the chair.—The resumed discussion of Kant's 'Critique of Pure Reason' was opened by Dr. Burns-Gibson.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 5.—General Monthly.
Musical Association, 5.—Velocity of Sound in Air, Mr. D. J. Blakley.
Aristotelian, 7½.—Kant's 'Critique of Pure Reason,' Mr. W. R. Dunstan.
- Tues.** Royal Institution, 3.—'Physiological Discovery,' Prof. J. G. Kendrick.
Society of Biblical Archaeology, 3.—'Underground Structures in Biblical Lands,' Rev. A. Lowy.
Zoological, 8½.—'The Education of Reporters,' Mr. M. H. Lowe; 'Legible Phonography, a New System,' Mr. A. H. Browne.
- Wed.** British Archaeological Association, 8.—'Dore Abbey,' Mr. T. Blashill; 'Ancient Stone Circle near Liverpool,' Mr. C. R. Allen; 'The Chained Library at Chirbury,' Mr. W. Wilding.
Geological, 8.—'Estuaries of the Severn and its Tributaries, an Inquiry into the Nature and Origin of their Tidal Sediment and Alluvial Flats,' Prof. W. J. Sollas; 'Notes on a Collection of Fossils and of Rock-specimens from West Australia, North of the Gascoyne River,' Mr. W. H. Hillebrand; 'Notes on the Geology of the Troad,' Mr. J. S. Diller; 'Relative Ages of Certain River-valleys in Lincolnshire,' Mr. A. J. Jukes-Browne.
- Thurs.** Royal Institution, 3.—'Recent Discoveries in Cyprus and Asia Minor,' Mr. B. S. Poole.
Royal, 4.—Election of Fellows.
Archæological Institute, 4.—'Native Levies raised by the Romans in Britain,' Rev. J. Hirst; 'Brasses in Cobham Church,' Mr. J. G. Waller.
Linnean, 8.—'New or Rare Monocotyledonous Plants from Madagascar,' Mr. H. N. Ridley; 'Japan Brachiopods,' Mr. G. Lewis; 'Fertilization of the Asclepiads,' Mr. T. H. Curry; 'Habits of the Termites of Ilangoon,' Mr. R. Romanes.
- Fri.** United Service Institution, 3.—'Harbours of Refuge in Connection with the Subject of Convict Labour,' Col. Sir C. B. P. Nugent.
Astronomical, 8.—'Textual Difficulties in the "Winter's Tale,"' Dr. B. Nicholson.
Royal Institution, 9.—'The Electric Arc and Chemical Synthesis,' Prof. Dewar.
Sav. Royal Institution, 3.—'Historical Sketches of Russian Social Life,' Prof. C. E. Turner.
Physical, 3.—'Improved Construction of the Movable Ring Galvanometer, adapted for measuring both Strength of Current and Difference of Potential,' Dr. E. Oberst.

Science Gossip.

The approval of the subscribers to the Balfour Fund was last Saturday given to the scheme under which research in animal morphology is to be promoted by the establishment of a studentship of 200l. a year, and by special grants of money to others engaged in research. Prof. Newton, Dr. Michael Foster, and Mr. Adam Sedgwick are to manage the fund, in conjunction with Mr. A. J. Balfour, M.P., and Mr. J. W. Clark as treasurer. The student will not necessarily be a member of Cambridge University, will hold his studentship for three years if good work be done, and may be continued in it for three extra years when exceptional success warrants it. The fund is invested so as to return an interest of 284l. per annum. Some further additions are expected from America through Prof. H. A. Martin, of the Johns Hopkins University, Baltimore.

It is stated that an attempt will be made to form an ethnological collection in connexion with the approaching Calcutta Exhibition. The object will be to illustrate the aboriginal tribes and the "men of the soil." The conformation of the heads of widely different tribes will be illustrated as far as possible by representative skulls, and an attempt will be made to make accurate clay models of the more important aboriginal races and interesting types of the

people of India. It is intended to show also their clothing, ornaments, houses, cooking and domestic utensils, agricultural implements, musical instruments, &c.

The annual meeting of the Midland Union of Natural History Societies will be held at Tamworth on Tuesday, the 12th inst.

Mrs. Mary A. Draper has given to the National Academy of Sciences 6,000 dollars by a deed of trust. The income of this trust is to be employed for striking a gold medal, which shall be called the "Henry Draper Medal," to be awarded, not oftener than once in two years, as a premium for an original investigation in astronomical physics.

Prof. O. C. Marsh, of New Haven, was elected at the annual meeting of the United States National Academy of Sciences as its president in the place of the late Prof. W. B. Rogers.

Two exhibitions to illustrate mining are to be held this year in the United States. The first is to be at San Francisco in the month of August, and will consist of the donations to the California State Museum and a large loan collection. The second will be held at Denver (Colorado) from July 17th to September 30th, and is to take the higher character of a national mining exhibition. A Mining Exhibition has been opened at Madrid.

The Government Astronomer of Melbourne, Victoria, has forwarded to us the *Monthly Record* of observations in meteorology and terrestrial magnetism taken at the Melbourne Observatory during April, 1882.

The Paris Aeronautical Exhibition will be opened at the Trocadéro on the 5th and close on the 18th of this month. On the 19th of July a festival will take place at Annonay, and statues of the two brothers Montgolfier will be erected in that city.

M. Daubrèe has drawn attention to the occurrence of sulphur in the recent excavations in Paris for public works. The crystallization of the sulphur is evident to the eye, and under the microscope the crystals are seen to be octahedral. In some places the sulphur is in sufficient quantity to pay for extracting. M. Daubrèe supposes it to be formed by organic matters, such as manure, leather, bones, and vegetables, acting on the sulphate of lime.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The NINETEENTH EXHIBITION IS NOW OPEN.—5, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. TRIFF, Secretary.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN FROM Nine till Seven.—Admission, 1s.; Season Tickets, 6s.

THE NINETEENTH ANNUAL EXHIBITION OF OIL PAINTINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS IS NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, 1s., including Catalogue.

EXHIBITION OF WORKS BY MEMBERS OF LA SOCIÉTÉ DES IMPRESSIONNISTES, and of Mr. J. FORBES ROBERTSON'S Picture of the Church Scene in 'Much Ado about Nothing,' NOW OPEN at Messrs. Dowdeswell's, 155, New Bond Street (two doors from the Grosvenor Gallery).—Admission, 1s.

AMERICAN WATER COLOURS AND ETCHINGS.—This Exhibition, specially chosen from the Studios of the Artists in America by Hamlet S. Philpot, M.A. Oxon., is NOW OPEN FROM Ten to Six.—Drawing-room, Egyptian Hall, Piccadilly.—Admission, 1s.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Fraternity,' 'Christ's Entry into Jerusalem,' 'The Dream of Pious Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE ROYAL ACADEMY.

(Fourth Notice.)

The design and execution of Mr. M. Stone's *An Offer of Marriage* (No. 5) strongly remind us of a more ambitious and very successful picture by the same artist which was here last year. The accessories and architecture are better than the figures, which, nevertheless, are not devoid of spirit, that of the girl being pretty and, on the whole, good enough for the subject. The handling is thin, not to say flimsy. At the best

it is without a distinguishing aim, technical or other, and has no higher quality than cloying sweetness. *Asleep* (415), by the same deft painter, is an awkwardly drawn and ill-proportioned figure of a damsel reposing in a chair. Are the flowers made of paper?—Mr. Eyre Crowe's *Old Porch, Evesham* (11), a study, with figures, of the well-known entrance to the church at Evesham, can boast of careful and solid painting of the Gothic stonework, and is rather richer in tone than is usual with Mr. Crowe; but it is deficient in brilliancy and clearness, qualities essential to architecture in sunlight.—*The Sisters* (26), by M. E. de Blaas, to which we have already alluded, deserves warm praise, although it is not equal to 'Flirtation' (208), the chief ornament of Gallery II. The scene is a convent parlour, and the subject is the meeting of a young nun, in a warm white robe and long grey veil, whose face has an almost seraphic expression, with her sister, a stately lady of fashion and a mother, clad in black, who is still "in the world," and at whose knee a pretty child trifles idly with a bright red fan. The execution of this picture is careful, solid, and true, the faces and expressions being first rate. In this picture Prof. de Blaas has remained true to his own style of handling, while 'Flirtation' has very considerable resemblances to the technique of Heer van Haanen.

The figures in *The Enchanted Lake* (83), by Mr. Albert Goudwin, illustrate the 'Arabian Nights,' and the landscape represents with fine fidelity a tarn or sea-inlet of the Hebrides. A calm, clear, deep pool is shut in by russet-coloured rocks and lofty cliffs, which open to a bright and almost cloudless sky, while films of white mist have formed in the place. The king and his attendants have encamped on the margin of the lake in order to study its enchanted fish, and the scarlet pavilions, umbrellas of state, and glittering jewellery form a conspicuous feature of the picture. The landscape is full of colour and in every way beautiful, and the figures have been deftly, not to say finely, introduced; but there is a lack of relationship between these portions, each of which is good. The absence of anything fantastic, much less weird and romantic, deprives the picture of the character of a design expressive of the influence of enchantment.—*An English Home* (106), by Mr. R. Collinson, is hung too high for complete examination of most of its smaller elements. But it is obviously a nicely and carefully painted modern interior, with abundance of *bric-à-brac* and just delineation of bright daylight in a room.—M. J. de Lalaing's *Madame Dubois* (141) may be called a character portrait, because it represents the lady in black seated in a room. The execution and style of this highly pictorial work deserve praise, so do the pathetic face, the natural and spontaneous action, the gravity and naturalness of the motives, the broad effect, rich tones, and simplicity of the picture, which is not without academic qualities of a good kind.

A Venetian Girl Fishing (144) is, to use no more censorious terms, Miss H. Montalba's courageous and flimsy reflection of Heer van Haanen's mode of painting. Such homage would doubtless be more acceptable to its inspirer if the votary would learn to draw the human figure in a tolerable manner, and master the arts of agreeable colouring and clean painting.—*A Dutch Ferry, North Holland* (148), is one of a numerous group of similar pictures of out-door manners and customs with which Mr. Boughton has lately favoured us. A number of men and women are gathered on a quay, waiting for a ferry-boat which crosses the calm water at their feet. The picture as a whole is one of the most meritorious of an unequal group; its colouring and tones are good, but more attention should have been given to the drawing and modelling of the figures, which are not animated enough to be interest-

ing, nor beautiful enough to be attractive. As a picture proper, or an embodiment of accomplishments of a fine sort, such as the Dutch masters of *genre* exercised, or even as an example of sound technical studies, this work will not sustain ten minutes' critical examination. It is a great pity that Mr. Boughton has not taken more pains. His young female figure called *Suspected of Witchcraft* (753) refers, doubtless, to wiles of love unconsciously exercised by the damsel in a dark cloak and grey Puritan hat, who is gathering wild flowers as if, we suppose, she intended to brew a potent philtre. If this is what Mr. Boughton means, it is obvious that the hinges of his invention creaked sadly when he substituted a puerile conceit for a better thought. Though the modelling is flat and the tones are not so luminous as they might be, while the perspective of the contours demands finish, and even the handling is not first rate, the expression is at least equal to the value of the subject, the general tone of colouring is agreeable and good, and the work is superior in every respect to the luckless figure of a Druidess which the painter unwisely sent to the current Grosvenor Exhibition. As to the inspiration of this design, it is very plain that long practice in endeavouring to represent the sentimentality of Longfellow's heroines has affected the energies of Mr. Boughton, who formerly produced more masculine work.

There is plenty of life and spirit in Mr. J. E. Christie's *Tam o' Shanter* (359), which delineates the occasion when "Tam was glorious" and surrounded by friends. The fire projects their shadows grotesquely on the wall of the room. The actions are capitally conceived, and deftly rendered with care that we hope will not diminish in future.—*The Costume of my Grandmother* (361) is an animated sketch of a girl in a broad-rimmed hat and white dress, by Mr. J. H. Smith.—We cannot say that Mr. Dobson, whose subjects of the year are unusually ambitious, has given a very spirited rendering of the head of the genial but dull German girl who bears the name of *Bianca Capella* (385) of all women in the world. It is technically a pallid reflection of Eastlake's attempted revival of Bellini's mode with a modern inspiration. Mr. Dobson has not been deeply moved, but only placidly affected by a desire to produce something that is smooth and simple. His sincere, but very limited art and lack of invention hardly fit him to rival the scholarly accomplishments, taste, and sentiment of Eastlake, much less the masculine types and ideas of the great Venetian. *Morning* (316), by the same artist, demands similar criticism, and is not more effectual.—Signor Glindoni, an accomplished but somewhat over-dexterous painter and showy designer, has done better than usual in his picture of *An Audience* (386), the subject of which was selected in order to display the sparkling jewellery, arms, and costumes of numerous little figures in a splendid room of the Regency, where male and female courtiers attend a High Mightiness and his wife, while a physician feels the pulse of the prince, and an obsequious group of medical advisers, armed with their canes, watch eagerly for the verdict of their chief. The movements of these figures and their expressions are ably imagined, and delineated with a dash of humour which is also visible in other parts of the composition, where varied emotions and characters are felicitously reproduced. As a *bric-à-brac* or costume picture this sparkling example may, apart from the cleverness and animation of its design, claim one of the highest places in the exhibition.—*Recreation* (408), by Mr. W. D. Sadler, is a capital picture of its kind, showing a convent parlour, while a party of brown-frocked monks are playing at blind-man's buff. To the delight of the company the blinded man has caught a comrade by the ear. Among the good figures is

that of a studious young monk standing, book in hand and with his back to the fire. Disturbed by the uproar of his fellows, he looks up from his task and is amused for the moment. The design would have gained in energy of expression if the contrasts of light and shadow had been more effective, and if some brilliant points of colour had been introduced to relieve the monotony of the brown robes, grey walls, and dark furniture of the room.—We have already mentioned one of the pictures of Mr. R. W. Macbeth, and now we have to speak of another, which on the whole is better, if less pretentious. It is called *The Signal* (423), and shows a young lady in the shadow of a great cedar growing on the bank of a stream, the moving surface of which she strews with petals of roses pulled to pieces for the purpose. The idea, like most of Mr. Macbeth's ideas, is ingenious and pretty as well as ably and prettily expressed. The painter always tells his stories with spirit, and generally paints them brightly if sometimes flimsily. When, as in this case, a painter has something to say, and says it with tact, the world is sure to be thankful. The landscape is brilliantly, if rather slightly treated, not without indications of the lamp; the figure is, judged by its own standard, charming.

A damsel of the Golden Age attired in blue velvet is the too sweetly idyllic subject of Mr. C. E. Perugini's *Nerina* (434). She leans one elbow on the basin of a fountain while her vessel fills. One cannot fail to recognize the dexterity and extreme neatness of the painting, the smoothness of the surface, and the mechanical sweetness of this work, which resembles the accomplished art of the P.R.A. Apart from this the painting illustrates what has often been called "confectionery art," and lacks fibre in every element, most of all in the design, which is emasculate.—Miss E. Hume's *Departure of the Herring Boats* (195), fisherwomen and children trooping on the sands, has many good qualities of drawing, expressive action, and grouping, but it resembles too closely the art of M. E. Feyen, a distinguished French painter of such subjects, whose 'La Pêche,' No. 924 in this year's Salon, might have been Miss Hume's model.—*A New Endymion* (236), by Mr. W. Padgett, is a life-size figure reclining in the shadows of trees, and watching the thin crescent of a new moon rise in the twilight sky. This picture is hung too high for examination, but it is apparently a powerful and expressive example of full tone and colouring.—What induced Mr. Herbert to depict a subject like that described by the title of No. 315, we cannot tell. This work, called *A Mortally Wounded Bandit Chief exhorting his Comrades to return to an Honest Living*, shows a mountain pass among trees and barren peaks, with small figures which by no means emphasize the presumed moral. The painting of the landscape is thin, the effect is flat, and the colouring is poor.—Among the least successful pictures of the year sent to the Academy by able men is Mr. Pettie's large view (341) of the entrance to a cavern, where robbers of the popular stage type are receiving money on behalf of an old gentleman and his child. The landscape is exactly like a stage scene; the other "properties" match it. Only delight in his power to paint brilliantly the armour of one of the figures in the foreground can account for Mr. Pettie's being guilty of this commonplace design. The conception is melodramatic and weak, and the execution in general is so slight and loose that, standing alone, the exhibition of such a work would mark a catastrophe in the career of its painter. *A Queen's Scholar, Westminster* (52), a small portrait of a youth, is a slight but cleverly handled sketch which might profitably be finished. The artist's "Dost know this water-fly?" (261) we have already admired, as well as the more ambitious 'Jester's Merry Thought'

(471).—Mr. Frith's *Honeymooning in Switzerland* (342) is not happy, and thus belies its title. Two porters bear an English life-size doll in a chair up a mountain pass; she is attended by her vacuous husband, and the landscape is more like an indifferent scene than a fine portion of a good picture. One little bit, however, of this work is worthy of Mr. Frith's reputation; we mean the left boot of the rear guide, which is first rate in colour and character. A much finer work, the best we have seen from Mr. Frith for many a day, is the portrait of Mrs. William Lee (248), a lady in a pearl-white dress that has a delicate crimson tinge, and makes pleasant colour with yellow lace and a damask rose at her bust. This work is altogether good. We have already spoken of this painter's other contributions. — Mr. Schmalz's *Beyond* (346), a female seated and vacantly looking on vacancy, is marked by the false sentiment habitual to the designer, whose best efforts remind us of the vague sentimentality of old-fashioned "drawing-room table books." That the execution is respectable and smooth in excess, and the textures metallic throughout, does not make this picture more acceptable.

A second picture by Mr. E. Crowe presents itself in Gallery IV.; it is better than that in Gallery I., of which we have already spoken. "*An old nag is a sly nag*" (427) shows a vista of trees and a sunlit garden wall; against the latter an old gaunt white pony rubs his shoulder while he looks askant at a halter held out by a little girl to coax him to work. The character and expressions are given with cleverness and spirit, and there is a touch of humour in the action of the pony, which lets one see that he knows he will have to give in and go to work. Though a little opaque the painting here is unusually clear and bright. *The Market Place, Evesham* (784), is a pendant in its subject to No. 11, by the same painter.—*Fighting his Battles o'er Again* (440) shows an old Oriental warrior flourishing his sabre and bragging of his deeds in war, while a too buxom young woman looks with indifference out of the window of the harem, and two musicians grin at their master's ridiculous performances. What induced Mr. W. C. Horsley to add a vulgar mode of technique to this foolish subject, and not to give beauty of form, tone, or colour to the *bric à-brac*—which it would seem impossible to paint without pleasure and grace—we cannot tell.—A much better picture is Mr. J. W. Waterhouse's *Favourites of the Emperor Honorius* (462), which reminds us of M. A. Maignan's "*Hommage à Clovis II.*," No. 1577 in the current *Salon*, and similar works by the same brilliant and powerful illustrator of the Lower Empire and its rulers. Mr. Waterhouse's work has greater energy of conception and more pathos than most of those dramatic costume pictures of which it is a capital example. The emperor, a tall, lithe, dark, and golden-skinned lad, sits in his throne, of a large and sumptuous Byzantine design, and wears the golden fillet about his dark brown hair, while he plays with beautiful purple doves and feeds them from a charger of precious metal, but gives no heed to the obeisances of the courtiers, lay and ecclesiastical, who have ranked themselves before him. Such picturesque elements of costume, powerful colour, and brilliant illumination as this example exhibits are always welcome, and so are the dramatic conception of the subject and the characteristic expressions of the figures. Amid an acre of dulness and technical incompetence such animation and cleverness are remarkable, although the picture shows more of graceful accomplishments and deftness of thought and art than of solid studies and power in design. For all that this is one of the cleverest works in the rooms, and we should value it more if we had not already recognized its type in the *Salon*.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

The Institute has shifted its quarters from a narrow den in Pall Mall to a series of galleries in Piccadilly. They are quite equal to those of the Society of British Artists, whose apartments in Suffolk Street are about the best in London for the display of cabinet works. The Piccadilly galleries are more brilliantly lighted than any of their fore-runners, they are most conveniently arranged and elegantly decorated, but, being up three pairs of stairs, they exist under disadvantages which nothing but the merits of their contents can overcome. The junior body of artists in water colours further propose to open a school for learners in their art, an experiment which is probably supererogatory because the draughtsman trained in pure drawing and the practice of oil painting needs no second academy in which to study the comparatively easy technique of water colours; and it is knowledge of, and fine feeling for, drawing *per se*, tone, colour, and chiaroscuro that our students need more than skill in applying washes to paper.

At present the new departure, which involves the practical abolition of the Institute as a corporate body, showing only members' pictures, seems to be a commercial success, for a liberal sprinkling of red stars attests the fact that a very large number of drawings have changed hands. Many other results may follow from the change. The Royal Academy will certainly be compelled to enlarge the space devoted to exhibiting drawings, and perhaps to bestow its honours on water-colour painters, and to provide facilities for learners of the minor technique; the Society of British Artists will lose another of its few advantages; the Society of Painters in Water Colours will bestir itself to improve its constituency and elevate the character of its exhibitions; one or more moribund societies will vanish; and the Institute itself will gain because in the stronger light of Piccadilly its leading members will be compelled to greater efforts than sufficed for Pall Mall. Such potent illumination as that of the new galleries will force the draughtsmen to employ stronger colours and more powerful tones, a result which must be sustained by more searching studies than those which have hitherto obtained. Works which in the old galleries seemed solid and vigorous look thin and timidly toned and tinted in the new galleries, and much insufficient draughtsmanship is revealed. Although the best drawings profit by the change, it is difficult to find anything that is above the standard of former exhibitions, and there is much that does not approach it. The prevalence of tinty colouring, thinness of tone, and lack of solidity, to say nothing of weak design, is still observable among the members' works, nor have the outsiders as a rule done much to reinforce the attractions of the gallery. The larger galleries have brought out the comparative weakness of some of the older hands. Finding no pictures so attractive as to demand precedence, we propose to follow the order of the Catalogue in selecting a few noteworthy examples from the crowd.

Mr. H. G. Hine's *Reminiscence of Old Brighton* (No. 18), a fine grey drawing with suffusion of pearly light, is not a very favourable specimen of his art. *Flood's Hollow, near Leves* (400), a good and characteristic view, is a fit subject for the painter's skill. It shows to advantage his rather mannered feeling for a peculiar atmosphere, which few but he and Mr. A. D. Fripp attempt to paint. *Midhurst Common* (479), the best of the group, is enriched by the intervention of a hill covered with withered heath between two masses of green; the general tint is pearly grey. Five other works by this artist are worthy of study and admiration, although they exhibit no new qualities or merits. —Among the excellent contributions of Mr.

H. Hine we prefer *South Harting* (331)—Miss A. Bell's white and crimson *Flowers* (39) in a tumbler please us by their brightness and solidity.—*The Wild Swans* (49) of Mr. J. Scott illustrates a nobly pictorial subject from Andersen's "*Fairy Tales*." It tells the story effectively, although a great opportunity has been lost of delineating the swans in their royal plumage and splendid sunlight against a clear blue sky. Even as it is the design is so good and spontaneous as to deserve better treatment and more care than the exigencies of book or newspaper illustration admit. Mr. Scott seems to be one of the many good designers whose powers are frittered away to satisfy temporary demands. The style of this work is, notwithstanding its defects, exceptional here and elsewhere.—Mr. R. Spencer Stanhope has sent two drawings which are quite unworthy of him; a saving instance is the third, called *Loves and Maidens* (421), girls in a black boat, which has some pretty fancies and pleasant colour, but demands solidity and better drawing.

Mr. W. Crane's *Spring* (88) is the best of five contributions, and shows a damsel in white tissues, who wears a coronet of may, tripping over dark herbage in a graceful and spirited fashion. The picture would be more charming if the face were less ugly and the arms better proportioned and drawn. A fatality attends the practice of the able designers who seek to revive the genius of the Italian Renaissance, Messrs. Crane and E. B. Jones. Their finest figures are not to be depended on for just drawing or true proportions. Is it because they have not studied the antique long enough to have mastered its canons of form, proportion, and beauty? Or is it because they fail in knowledge of the mechanics of the skeleton? Mr. Crane's Italian views are charming; see No. 431, *Island of St. George, Venice*.—Of the capital and spirited drawings by Mr. R. Caldecott the visitor will most enjoy *Death of the Fox* (96), where a red-coated hunter blows his horn in a glowing landscape and is accompanied by hounds whose spirit and drawing would charm Bewick himself. See likewise *Full Cry* (102), horses and men and hounds, a most spirited companion to the above.—We select from Mr. J. Knight's characteristic but somewhat mannered landscapes the most important, which he calls *The Last of the Light* (100), because it shows a gleam on a cliff's crest, high above a darkling marshy valley and plateau. As in other examples here and elsewhere, this painter's full-toned verdure is somewhat crude and flat as well as heavily handled. See also *An Upland Pasture* (303) and *Marsh Land* (796).

The *Après Vous* (190), by M. L. E. Lambert, the distinguished French cat painter, has most of the charms of his humour, characterization, and admirable painting. A cat and kittens at play are delineated with skill and power so exquisite that the picture stands apart from the mass here.—Mr. A. Severn's *Breaking Waves* (194) shows with exceptional felicity and solidity an iris formed by flying spray, an incident we have seen in nature, not hitherto in art.—Mr. J. Fahey's *Warren Corner* (209), a study of evening light behind pines, looking over a flat, is excellent and true.—The *Durham* (242) of Mr. P. Toft is a capital illustration of a noble subject, and good enough to deserve further development.—We have seldom seen the effect of grey light reflected by a flooded road, the sea, and a saturated beach more happily depicted than in Mr. K. Halswelle's *Wet Day at the Seaside* (245), a vista of Hastings esplanade, and admirably solid and just.—Mr. E. J. Gregory's good qualities are epitomized in No. 254, *Gateway of the Poggio Imperiale*, which includes a curving road drawn with extreme precision, and is noteworthy for its finely graded atmosphere. See *Near Florence* (103), *Santa Maria della Salute* (256), and *A Garden in Florence* (899), all by the same able artist, whose pretty *genre* picture

called *The Sanctum Invenied* (325) is, we believe, a small version of a larger work, and can boast of not a few attractions and much neatness and firmness.—We like Mr. S. Reid's *Edge of a Cornfield* (329), because it renders finely the tone, illumination, and colour of summer verdure, yellow flowers, and a grey sky. The treatment is original and very effective, but not desirable for imitation by hands less accomplished than Mr. Reid's, which were not always so well employed as in this task.

Mr. Fulleylove's pictures of old palaces, stately gardens, and glorious parterres are always welcome to the artist, because this admirable draughtsman studies his subjects with sympathy for their differing characters, and justly renders the sentiment of each of them. Versailles has of late attracted and rewarded his pains, skill, and taste; see *The Great Terrace* (369), which represents a noble vista with a stately bank of trees in sunlight, and is full of colour and lustre of summer. *The Pyramidal Fountain* (402) demands our delight. *The Palace and Fountain* (422) is a sun-saturated scene, full of rich tints and golden light on ancient stone walls and ornate sculptures. The bronze statue is of first-rate quality. The atmosphere could not be better. *Water Nymphs* (589) gives pearly and purple tones and a glowing illumination on the building and its statues in the great basin below the terrace. Let us likewise admire *The Garden of the King* (686) and *Versailles* (734).—These drawings and a marvellous study of an antique bas-relief by Mr. R. Elson, whose name is new to us, *One of the Liris Bronzes* (535), are the remarkable examples of this collection. As to the latter, M. Desgoffe himself, Ingres's own pupil, a great painter of *bric-à-brac* whose studies seem as exhaustive as his brilliancy is unsurpassed, never did anything better in the way of depicting an antique bronze. The fidelity, felicity, and precision shown are quite amazing.

A Scotch Moor (391) is a fine panoramic study by Mr. Wimperis, and one of the best of his works. Besides the above we may select from the nine hundred examples in this gallery the following noteworthy instances: Mr. C. Earle's *Cornish Pilchard Station* (6); Mr. H. Hine's *Sunny Mill* (17); M. L. G. E. Isabey's *Armourer's Workshop* (19); M. Harpignies's *Landscape* (28) and *Before the Storm* (55); Mr. Whymper's *River Coquet* (50); Mr. W. L. Wyllie's *P. and O. Outward Bound* (109), *Bay of Biscay* (429), *Shrimp Boats in the West Svalde* (653), and *Collier Unloading* (655); Mr. C. W. Wyllie's *Arrival of the "Assyrian Monarch"* (430); Mr. Aumonier's *At Gretton* (192), and other drawings by him; Mr. H. Goodwin's *Summer Holiday* (263); Mr. Chatterock's *Foot-Bridge* (299); Mr. E. H. Fahey's *Impending Invasion* (371); Mr. Small's *Sophia Western and Tom Jones* (428); Mr. J. D. Linton's *The Admonition* (484); Mr. Abbey's *The Widower* (473); and Mr. J. A. Dearle's *The Marshes, Winchelsea* (894).

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 26th and 28th ult. the following, the property of Mr. W. Lee. Pictures: D. Cox, *Carting Sand*, 294*l.* K. Halswelle, "Solemn and silent everywhere," 378*l.* J. Hardy, *A Young Gillie, with setters and dead game*, 204*l.* J. Linnell, *A River Scene, with figures, North Wales*, 325*l.* Wayfarers, 819*l.* W. Muller, *Gillingham Church*, 1,018*l.* P. Nasmyth, *Coombe Wood, with a cottage and figures*, 236*l.* A *Landscape, with trees and figures in the foreground, a church in the distance*, 483*l.* J. Brett, *Carthillon Cliffs*, 273*l.* B. W. Leader, *Autumn in Switzerland, on the road from Meyringen to Rosenlauri*, 357*l.* *Mountain Solitude*, 535*l.* J. MacWhirter, *The Valley of Slaughter, Skye*, 220*l.* *A Valley by the Sea*, 1,155*l.* L. Alma Tadema, *The First Course*, 808*l.* *The Siesta*, 451*l.* *The Wine*, 504*l.* *A Kitchen Garden*, 498*l.* V. Cole, *A Welsh Valley, with a distant*

view of Snowdon, 341*l.* T. S. Cooper, *A Sunny Meadow Scene, with eight cows at a stream*, 498*l.* T. Creswick, *The First Glimpse of the Sea*, 1,312*l.* A. Elmore, *The Emperor Charles V. at the Convent of Yuste*, 1,417*l.* W. P. Frith, *Sleep*, 262*l.* Swift and Vanessa, 546*l.* F. Goodall, *The Day of Palm Offering*, 525*l.* P. Graham, *The Storm*, 504*l.* *Passing Showers*, 435*l.* *A Highland Croft*, 630*l.* J. E. Millais, *St. Martin's Summer*, 1,365*l.* Briton Riviere, *Genius Loci*, 840*l.* *An Anxious Moment*, 1,732*l.* Rosa Bonheur, *In the Forest of Fontainebleau*, 1,060*l.* J. Israëls, *The Dog-cart, Schevening Wood*, 367*l.* Madrazo, *The Return from the Ball*, 320*l.* L. Munthe, *A Grand Landscape, winter sunset, with figures*, 451*l.* C. Troyon, *A Peasant-woman driving Geese*, 483*l.* *Evening, driving Cattle*, 1,995*l.* Drawings: G. Barret, *A Classical Composition, with figures and goats in the foreground*, 102*l.* T. Collier, *The Hill Farm*, 283*l.* D. Cox, *A Welsh Lane, with a cart and figures*, 131*l.* Colwyn Bay, with a harvest field, 105*l.* E. Duncan, *Overtaken by the Tide*, 325*l.* C. Fielding, *An Extensive Landscape, with figures, cattle and sheep in the foreground*, 229*l.* *A Landscape, with cattle on a road, and figures seated under a group of trees*, 378*l.* *Bridlington Pier, with vessels in a heavy squall*, 278*l.* *The Entrance to Bridlington Harbour*, 420*l.* B. Foster, *Views of Henley, Abingdon, and Wallingford*, 100*l.* Sir J. Gilbert, *Charles I. and Prince Rupert*, 262*l.* W. Hunt, *Quinces, Plums, and Blackberries, with mossy background*, 189*l.* C. Stanfield, *An Italian Coast Scene*, 110*l.* Spithead, 126*l.* J. M. W. Turner, *The Valley of the Var*, 210*l.* *Corinth, from the Acropolis*, 231*l.* *"The Sea, the Sea"*, 210*l.* *Tintagel*, 367*l.* Rosa Bonheur, *A Stag, with Three Hinds, in the Forest of Fontainebleau*, 236*l.* L. Haghe, *The Transept of Tournay Cathedral*, 210*l.* C. Montalba, *Unloading Salt, Venice*, 110*l.*

The following pictures from the Collection Nieuwenhuys were sold in Brussels on the 4th of May: Aeken, *Le Jugement Dernier*, 6,000 fr. J. Van Eyck, *Portrait d'une Femme de Philippe-le-Bon*, 20,000 fr. Fra Angelico, *L'Annonciation*, 5,900 fr. Mabuse, *L'Enfant Jésus et St. Jean*, 3,600 fr. H. Van der Goes, *La Madeleine en Prière*, 2,600 fr. De Heem, *Flours*, 6,200 fr. Van der Helst, *Portrait d'une Dame Hollandaise*, 6,000 fr. L. Van Leyden, *Le Bal de M. Madeleine*, 12,000 fr. G. Van der Meire, *Le Christ en Croix*, 11,150 fr. Memline, *Adoration des Bergers*, 8,500 fr. The following pictures, belonging to the Collection De Beurnonville (see p. 610, ante), were sold in Paris: Greuze, *Portrait de Madame de Viette*, 10,000 fr.; L'Effroi, 5,000 fr. Tocqué, *Portrait de Jeune Femme*, 10,000 fr. Fragonard, *Renaud dans le Jardin d'Armide*, 8,000 fr. Watteau, *L'Ile Enchantée*, 20,000 fr. Hobbema, *Moulin à Eau*, 28,000 fr. Rembrandt, *L'Obélisque*, 10,000 fr. Ruysdael, *Le Village sur la Hauteur*, 17,000 fr. Wouwermans, *Le Déménagement Rustique*, 17,000 fr. Guardi, *San Giorgio Maggiore*, 10,950 fr. Delacroix, *La Mort d'Hassan*, 4,300 fr.; *Hercule et Antée*, 4,020 fr. Ingres, *Angélique*, 4,500 fr. T. Rousseau, *Un Marais en Bourgogne*, 4,800 fr. Troyon, *Coup de Soleil avant l'Orage*, 7,300 fr. The other examples produced less than 5,000 fr. each. This sale realized 509,665 fr.

FINE-ART Gossip.

THE Burlington Fine-Arts Club has formed a collection of etchings by Renier Zeeman (Nooms) and Karel du Jardin, and exhibits these works, which are 182 in number, to all those who present one of the easily obtainable members' orders. Karel du Jardin's semi-Italian Dutch idyls are, as everybody knows, chiefly concerned with cattle. The etchings of Zeeman are much less known, and, although distinguished by masculine and solid skill and fruitful care, they have not the grace and tastefulness characteristic of the pupil of Berchem. Zeeman's work is,

of course, concerned with ships, ship-men, docks, and sea-fights. To his views of old Paris the world owes the suggestion of Méryon's similar views. His etchings of ships are chiefly interesting on account of their faithful and spirited delineation of craft of all sorts and sizes. The eight Parisian etchings have abundance of topographical value; they are among the best known records of the French metropolis in the middle of the seventeenth century. This exhibition has been formed from the portfolios of Messrs. H. Brodhurst, St. John Dent, R. Fisher, F. Seymour Haden, J. Malcolm, J. L. Roger, and R. P. Roupell. The collection comprises a few drawings by each artist.

MESSRS. CHRISTIE, MANSON & WOODS announce that they will sell on the 15th inst. the Sunderland collection of drawings by old masters, formed originally by the Bonfiglio family of Bologna, and including a painting in tempera ascribed to A. Mantegna, Venetian miniatures, early Flemish and German drawings, and works of the sixteenth and seventeenth centuries by masters of various schools.

THE bust portrait of a man to which we referred on the 19th ult. as a noble work by Antonello da Messina, lately acquired by the Director of the National Gallery, will be accepted by all painters and amateurs with supreme satisfaction. Its genuineness is established by the technique, by certain physiognomical characteristics, and by the tradition which asserts it to be Antonello's likeness of himself. On the last point the only doubt is due to the idea that the painter must have possessed a higher and keener countenance than that of the intelligent but somewhat commonplace personage before us. Apparently an Italian of the higher merchant class, he wears a woven red cap exactly like a Turkish fez, and the dark brown robe of a civilian, which is gathered at the neck, such as is common in monuments of the fifteenth century. His hair is cut short, like a modern "fringe" across the forehead, and resembles in that respect the Louvre picture as well as that other superb head, the property of the Comtesse Duchatel, which Messrs. Cavalcaselle and Crowe have, without giving their reasons, ascribed to Solario. The face is turned to our left; the light comes from the same direction, and the oblong reflections on the eyes show that it was painted in a room of which the window was half shaded longitudinally by a curtain, which was, we think, of a grey colour. This light fully illuminates the brilliant carnations. The man is of about five-and-forty years of age, close-shaven, and has finely cut features, which Antonello has drawn with precision even greater than that shown in the 'Condottiere' in the *Salon Carré* of the Louvre. These features are modelled with even greater research, and the flesh painting excels that of the Louvre picture in purity, brightness, finish, and solidity, and, above all, in the greys and rosy tints which distinguish it. The carnations of the 'Condottiere,' as every one knows, are very brown, and have the evenness and also the hardness of ivory; so that while in our own picture we can detect each underlying vein, muscle, or tendon, the French example exhibits an even, yellowish, and somewhat opaque surface, as of a fused enamel. The shadows on the 'Condottiere's' visage are hot, and here and there opaque. Nothing can be clearer, greyer, or purer than the shadows of Mr. Burton's purchase, which possesses much of the fine coolness of the Berlin 'Madonna.' The English picture is in complete preservation, while the 'Condottiere' is not beyond suspicion of retouching. On the other hand, the latter, as the portrait of a man of affairs full of energy, immeasurably surpasses the man in the red cap. The English picture is nearly life size; the French one is about half the size.

The governors of Westminster School keep on doing, a little at a time, that mischief which they were prevented by public opinion from

doing at once. The latest victim is the little summer-house designed by Isaac Ware, which stood in the garden of Ashburnham House. Though not a thing of very great importance, the summer-house was a good thing of its kind, and it was not unsightly till the School people themselves made it so by knocking off the plaster work. And as it was not in the way of anybody or anything, the authorities gain nothing by its demolition except the temporary gratification of the passion for havoc which possesses them. Perhaps they think that they must do something to justify their existence, and though they cannot make a flourishing school, they at least can use their endowments to destroy as much of Westminster Abbey as they can lay hands on.

MR. JOHN HENRY PARKER has just presented to the Ashmolean Museum 500 drawings of ancient Rome, chiefly by Prof. Cicconetti. Mr. Parker had previously presented to the museum 3,400 photographs which he had collected during the fifteen seasons that he was in Rome. Of the photographs he has printed a catalogue, and of the drawings he is now making one.

No candidate having obtained an absolute majority of votes at the recent *scrutin* for the award of the medals of honour in the sections of painting and engraving in the current *Salon*, those distinctions have not been awarded. The medal of honour in the section of sculpture was bestowed upon M. Dalou. A *première médaille* in painting was awarded to M. H. G. Martin, for his 'Paolo di Malatesta et Francesca di Rimini aux Enfers.' Twelve *secondes médailles* were awarded in this class, and twenty-seven third-class medals. In sculpture first-class medals were awarded to MM. Turcan, Carlier, Cordonnier, and Boisseau; likewise five second and nine third class medals. In the section of medal engraving, which includes gem engraving, M. François, an artist of the latter category, received a first-class medal; no second-class medal was given. M. Tasset, a medal engraver, received a third-class medal. In architecture no medal of honour for the *Salon* has been bestowed. M. Laloux has obtained a first-class medal; five second-class and six third-class medals were given. In engraving and lithography no medal of honour has been awarded. MM. Lamotte and Champollion have a first-class medal each; and one second-class and ten third-class medals were given.

On the 8th inst. will be opened, at the Pavillon de la Ville de Paris, Champs Elysées, an iconographic exhibition in honour of J. J. Rousseau, and comprising portraits, drawings, and engravings illustrating his works and other objects connected with the great writer.

It is stated that the price paid by the Louvre for the 'Apollo and Marsyas,' which belonged to Mr. Morris Moore, and has borne various names, including Mantegna's, Francia's, Franciabigio's, Timoteo della Vite's, and finally, and probably correctly, Raphael's, was 200,000 francs. Delacroix's 'Barque de Don Juan,' bequeathed to the Louvre by M. A. Moreau, has been placed in the Salle Française, in front of the 'Odalisque' by Ingres. The Louvre bought from the Collection Gustav Posno, on the 23rd ult., for 35,000 francs, a beautiful Egyptian statuette of a man standing.

The newly constituted Lancashire and Cheshire Antiquarian Society held its first ordinary meeting on Saturday last at the Chetham Hospital, Manchester, under the presidency of Prof. W. Boyd Dawkins, F.R.S., when Mr. Henry Taylor read an interesting paper on the history of that edifice.

In the Great Room of the Society of Arts, Adelphi, the Society for the Protection of Ancient Buildings will hold its sixth annual meeting on Wednesday next, the 6th inst., at 3.30 P.M. Sir John Lubbock will take the chair.

A CASQUE of iron, *repoussé*, chiselled, and damascened, belonging to the Collection Rusca, was sold lately at Florence for 60,000 francs, and a similarly wrought example for 24,500 francs. A rectangular bas-relief, comprising two angels holding an inscribed cartel, the work of Desiderio da Settignano, realized 18,000 francs; and a plaque of faience, with *reflets métalliques*, depicting the Virgin enthroned with the Child, and other figures kneeling ascribed to Maestro Giorgio de Gubbio, sold for 10,100 francs.

On the 4th inst. and following days Herr Prestel will sell at Frankfurt on-the-Main nearly six hundred works of art, books of prints, and antiquities, known as the Collection Milani, because it was the property of that Herr Carl Anton Milani who died in the city in October last. The examples consist of arms, and works in iron, pewter, and bronze, as well as goldsmithery, jewellery, illuminations, etchings, enamels, miniatures, medals, ceramics, Greek, Roman, and mediæval antiquities. The prints comprise examples of the art of Holbein and other masters.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Berlioz's 'Messe des Morts.'
ST. JAMES'S HALL.—Richter Concerts. Philharmonic Concerts.
ROYAL ITALIAN OPERA.—'La Gioconda.'

WRITING on January 11th, 1867, to his friend M. Humbert Ferrand, Berlioz said, "If I were threatened with seeing my entire works burned excepting one score, it is for the 'Messe des Morts' that I should ask mercy." A work by which the composer, the most fastidious and self-critical of men, set such high store demands more than a few passing remarks. If Berlioz's masterpiece is one of the least familiar of his compositions, the reason is to be found not in any want of intelligibility of its style, but in the fact that it makes demands upon the resources of the orchestra which none but our largest musical centres are able satisfactorily to meet. It is altogether a unique work, written for a special occasion, and laid out on the grandest scale. It would occupy too much space to enter into details as to the history of its composition; those who desire full information on this subject will find it in the excellent prefatory notice written for the Crystal Palace programme by Mr. C. A. Barry, and in an able article from the same pen in last Saturday's *Musical Review*. It will suffice to say now that the Mass was first commissioned from Berlioz in 1836 by M. Gasparin, the Minister of the Interior. The work was to have been performed at the expense of the Government at the annual service held in memory of the victims of the Revolution of 1830. The performance, however, did not take place; but in the following year the work was produced on December 5th at the church of the Invalides, at a service held in memory of General Damrémont and the soldiers who fell with him at the taking of Constantine. During the forty-five years that have since elapsed occasional performances have been given both in France and on the Continent, the most recent being at Vienna, under W. Gericke, on the 20th of March last; but until last Saturday it had never been heard in this country.

To those who are acquainted with the opinions of Berlioz, as expressed in his writings, one of the first feelings produced

by an examination of the score of the 'Messe des Morts' will be amazement at the inconsistency of the composer. He is well known to have expressed the greatest contempt for fugues, a contempt which he proved by the burlesque fugue in the 'Damnation de Faust,' styling it "la bestialité dans toute sa candeur." Nevertheless we not only find a regular fugue in the "Sanctus" of the present work, but several other examples of the fugued style are to be met with—notably in the "Dies iræ" and the Offertory. Again, he speaks of the "sort of frenzy" with which he was inspired by the words of the Requiem; yet he shows his regard for the text by altering and mutilating it in a manner which it is hardly too strong to describe as absurd, when it is remembered that the music was intended for a religious service with a fixed text. For example, in the course of the hymn "Dies iræ," after setting the words

Confutatis maledictis,
Flammis acerbis addictis

(which, it may be remarked in passing, are introduced quite out of their proper place in the hymn), instead of continuing with the line

Voca me cum benedictis,

he goes on thus: "Voca me de profundo lacu; libera me de ore leonis; ne cadam in obscurum, ne absorbeat me Tartarus"—words taken from the Offertory, with the alteration from the third to the first person. Besides this the order of the verses is frequently changed. The explanation of these eccentricities is probably to be found in the point of view from which Berlioz considered his subject. With him, doubtless, the service of the Church was a secondary consideration; he looked at the text he had to set merely as a vehicle for musical expression, and therefore, we may conclude, felt justified in making such alterations as seemed suited to his purpose. It is the same cause which most likely induced him to use so exceptional an orchestra for his work. The music of the 'Messe des Morts' is pre-eminently descriptive and pictorial; its very weakness in some points is directly due to the fact that general effect is sacrificed to the portrayal of the expression of each separate line. As an instance of this may be cited the "Rex tremenda," which is in some respects one of the most beautiful numbers of the work. After the broad and impressive opening, the composer introduces a phrase of lovely melody for the words "Qui salvandos salvas gratis"; but shortly afterwards he brings in out of its proper place the "Confutatis maledictis," which requires an expression of a totally different character, proceeding with "Libera me de ore leonis," &c., and subsequently returning to the first phrase. The result is that the music, though full of isolated beauties, is wanting in coherence and patchy in its effect. Another place in which we think too much is sacrificed for the sake of truth of expression is the commencement of the "Dies iræ." Here the composer wishes to depict the agitation and terror excited by the day of judgment, and for this purpose he introduces a series of short and disjointed phrases for the tenor voices, expressive enough no doubt, but unsatisfactory in their general effect.

The few weak points on which we have

animadverted are as nothing in comparison with the extraordinary power of the 'Messe des Morts' as a whole. After hearing it one feels no surprise that the composer should have regarded it as his masterpiece. We know no other work of Berlioz, with possibly the single exception of the 'Damnation de Faust,' containing so many beauties; while in breadth and grandeur the "Tuba mirum" and the "Lacrymosa" may be compared with anything in the range of music. The orchestration of the work is extraordinary. Besides an unusually large complement of strings and wood instruments, the Mass requires four complete orchestras of brass and eight pairs of kettle-drums. It might be imagined that the music would therefore be intolerably noisy; but apart from the fact that the entire force is hardly ever employed at once, the treatment of the instruments is so skilful that even in the fullest passages the effect obtained is not that of noise, but of a truly magnificent sonority. One of the most striking passages is the commencement of the "Tuba mirum," which opens with a chord for the entire body of brass instruments, the effect of their entry being immeasurably heightened by the fact that, excepting the horns, they have not once been heard in the preceding portion of the work. After this massive chord the four separate brass bands, placed in the four corners of the orchestra, call one to another, as representing the summons of the last trumpet from the four winds of heaven, with an indescribable effect. Verdi, in his 'Requiem,' and more recently Gounod, in the Ascension chorus of the 'Redemption,' have attempted something similar, but on a far smaller scale; the passage to which we are referring remains unimitated and inimitable. Yet the impression produced by this stupendous number is only partially due to the instrumentation; it results still more from the breadth of the musical ideas and from the magnificent progressions of the harmonies. Not a whit inferior, though strongly contrasted in feeling, is the "Lacrymosa," one of the most amply developed numbers of the work, in which pathos is the predominant sentiment, the music working up at the close to a climax of enormous power.

To enter into a description of all the noteworthy points of this colossal work would require an essay rather than an article. We must therefore pass over the impressive opening chorus, a considerable part of which Berlioz, following the precedent of Mozart's 'Requiem,' has repeated in his *finale*. We must confine ourselves in what remains to be said concerning the music to two most original numbers not yet referred to. These are the Offertory and the "Sanctus." The former is entitled in the vocal score "Chorus of Souls in Purgatory." It is a movement of a most singular construction. While the orchestra has a fugued subject of much interest and considerable extent, the voices intone a detached phrase of two notes only, in unisons and octaves, throughout the entire piece until within a few bars of the close. It will be remembered that the words of the Offertory end, "Quam olim Abraham promisisti, et semini ejus." Berlioz has transposed the words thus, "et semini ejus promisisti," and on the last word of the phrase the voices, entering in succession,

build up note by note the chord of D major, *pianissimo*, with wonderful effect, both æsthetically and musically. In his 'Romeo and Juliet' we find a chorus—the funeral procession of Juliet—constructed on a somewhat similar pattern to this Offertory; but here the success of the audacious experiment is greater than in the later work. It was after hearing this movement at a concert in Leipzig that Schumann said to Berlioz, "This surpasses all." Of the originality and beauty of the piece there can be no two opinions.

The "Sanctus" is the only number of the work in which a solo voice is introduced. Here the composer has obtained a singularly ethereal tone-colour from the orchestra by the combination of four solo violins muted and one flute, supported below by a *tremolo* in harmony for divided violas. It is by no means improbable that this movement may have suggested to Wagner some of the orchestral effects of the prelude to 'Lohengrin.' The subject of the "Sanctus" is first announced by the tenor solo, and then repeated *pianissimo* in harmony by the chorus of female voices only. The movement, though altogether different from the conventional style of church music, is eminently devotional in character, and the fugued "Hosanna" which follows proves that, whatever may have been the causes of Berlioz's antipathy to fugues in general, inability to compose in that style was certainly not one. The entire "Sanctus" is in strong contrast to, without being at all incongruous with, the remainder of the work. It may be noticed in passing that Berlioz has not set either the "Benedictus" which usually follows the "Sanctus" or the "Pie Jesu" which sometimes in a requiem—*e.g.*, in those of Cherubini—takes its place. To sum up our opinion of the 'Messe des Morts' in a few words, it is, in spite of occasional weaknesses and eccentricities, a noble and grand work, standing alone in its colossal proportions and in the breadth of its effects. Those who would judge it aright must cast away all preconceived notions and prejudices. Berlioz has not the seraphic sweetness of Mozart nor the severe ecclesiastical dignity of Cherubini, but his service for the dead rises in the more descriptive parts of the "Dies iræ" to a height unapproached as yet by any who have either preceded or followed him.

In speaking of the performance of last Saturday it is only fair to take into account the unusual difficulties which have to be overcome before an even tolerable rendering of this great work is possible. In the first place, the chorus parts are not only very difficult, but in many places most trying to the voices; the tenor parts especially lie very high. Besides this, the system which prevails all but universally in this country of having no full rehearsal of chorus and orchestra together increases enormously the difficulty of obtaining an adequate performance. As the members of our choral societies are mostly amateurs who are engaged in business and professional avocations during the day, it is impossible for the large majority of them to be present at a morning rehearsal. On the other hand, if the orchestral rehearsal be held in the evening the expenses of a professional band are nearly doubled. It is much easier to

point out the evil than to suggest a remedy, but the fact remains that, at least in London, it is very rare that orchestra and chorus ever rehearse together. In such a work as the 'Messe des Morts' no pianoforte can give the faintest idea of the effect of the accompaniment; the consequence is that the chorus are very liable to be confused at performance by hearing something entirely different from that to which they have been accustomed. The Crystal Palace choir surmounted this difficulty excellently, thanks in a large measure to the very clear and decided beat of Mr. Manns. There was no uncertainty in their attack; only in one or two of the most difficult passages was the intonation somewhat faulty. It would be well, however, before they again sing a work with Latin words, if some uniformity in the system of pronunciation were arrived at. As it was, every one did what was right in his own eyes, and the result was at times rather curious. The orchestra was largely reinforced for the occasion. It is true there were not all the fifty brass instruments prescribed by Berlioz in his score; but as he directs most of the parts to be played by four instruments in unison, some of these could be well dispensed with without a note of the music being lost, and the entire force would have been overpowering in any smaller auditorium than that of the central transept at the Crystal Palace. The playing of the orchestra left very little to desire, either as regards accuracy or finish. We must not omit a word of praise to Mr. Harper Kearton for the admirable manner in which he sang the solo in the "Sanctus." The whole work was warmly, and several of the movements enthusiastically, received. Mr. Manns deserves the warmest thanks of musicians for allowing them to make acquaintance with this great masterpiece, and he doubtless feels amply rewarded by the complete success of the performance for the large amount of trouble that its preparation must have entailed.

The fourth Richter Concert on Monday had an attractive programme, but it was composed of more or less familiar items, and therefore but few remarks are required. Beethoven and Wagner are the two composers who meet with most acceptance at these performances, and both were strongly represented. The classical master's Symphony in F, No. 8, and the 'Leonora' Overture, No. 3, were superbly rendered, no finer interpretation of either work being conceivable. Excerpts from Wagner's music-dramas cannot be wholly satisfactory in the concert-room under the most advantageous circumstances, but the inevitable drawbacks were reduced to a minimum in the selections given on this occasion. Mr. Henschel, who received a cordial greeting on his first appearance after his return from America, delivered Pogner's address from 'Die Meistersinger' in admirable style, and shared with Herr Richter the applause which followed a magnificent performance of "Wotan's Abschied" and the "Feuerzauber" from 'Die Walküre.' Mrs. Henschel (formerly known as Miss Lilian Bailey) sang an exceedingly florid, but not very interesting air from Graun's 'Der Tod Jesu.'

The last concert this season of the Philharmonic Society took place on Wednesday and, as on all former occasions, the pro-

gramme was attractive to the general public and in some measure interesting to musicians. The most prominent feature was a selection from Liszt's oratorio 'Christus,' which has never been heard in this country, although the greatest admirers of the composer look upon it as his masterpiece. The work seems to have occupied Liszt's mind for a long period before it was given to the world in a complete form, and it was the product of his ripe maturity, the first performance taking place at Weimar on May 29th, 1873. Like Bach's Christmas Oratorio, the 'Christus' is divided into sections, each of which, complete in itself, is intended for a particular season in the ecclesiastical calendar. The portions introduced on Wednesday were taken from the first division of the work, and consisted of the Pastoral and Message of the Angel, and the March of the Three Holy Kings. Of the music it is difficult to speak with the calmness and moderation which should characterize the discussion of a serious work. Alike in the movement illustrative of the night-watch of the shepherds, the sham antique manner adopted in the vocal writing, and the feeble meanderings of the so-called march, there is a complete absence of idea, form, development, coherence, and every other quality by which a satisfactory effect is usually obtained. It may be granted that the performance was far from perfect; but when every allowance has been made on this score it must be affirmed that the well-bred audience was fully justified in for once expressing its displeasure in unmistakable terms. In one sense, however, the Philharmonic Society has earned the gratitude of musicians and critics by bringing forward selections from the 'Christus.' After this experience we are not likely to be called upon to hear the entire work, and a painful ordeal has, therefore, been probably avoided. The rest of the concert only needs formal record. Beethoven's c minor Symphony, tamely and incorrectly played, was at the head of the programme, Signorina Tina repeated Vieuxtemps's Ballade and Polonaise, and Madame Sophie Menter performed her favourite Liszt Concerto in e flat. Madame Sembrich, who showed no trace of indisposition, and Mr. Santley were the principal vocalists.

'La Gioconda,' by Amilcare Ponchielli, was produced at the Royal Italian Opera on Thursday evening, and met with a deservedly favourable reception. The opera is not a masterpiece, nor does it contain much that is fresh in idea or treatment; but it is the work of a clever composer who has studied modern developments in lyric art, and has succeeded in engrafting some of them on the parent tree of Italian melody and rhythm. Details must be reserved until next week; but it may be said now that 'La Gioconda' is quite worthy of production at Covent Garden, and contains enough of pleasing music to render its success a matter of little doubt. The performance under Signor Bevilacqua was, on the whole, very meritorious, the only point on which objection could be taken being the very florid readiness to grant encores on the slightest pretext. Madame Durand is not an ideal representative of the heroine, but she is a capable artist, and fully justified her conventional reputation. The other parts were

fairly well sustained, and the chorus was more than usually competent.

Musical Gossip.

BESIDES the production of 'La Gioconda,' noticed above, the week's work at the Royal Italian Opera has included performances, for the first time this season, of 'Mefistofele,' 'Guillaume Tell,' and 'La Traviata,' with but slight variation from the casts of last year. 'L'Etoile du Nord,' with Madame Sembrich, was again announced for Monday and again postponed.

THE programme of Mr. Charles Halle's second concert at the Grosvenor Gallery included Brahms's Trio in c, Op. 87; Cherubini's Quartet in e flat; Beethoven's Romance in g for violin; and pianoforte solos by Bach. The executants were the same as at the previous concert.

At the Royal Academy Students' Concert last Saturday evening the performances were generally of a high standard of merit. Miss K. Winifred Payne (Parepa Rosa Scholar), Miss Marion Burton, Miss Margaret Hoare, and Mr. Hirwen Jones showed great promise as vocalists, and Miss Alice Robinson's rendering of Bach's Organ Fugue in a minor deserves special mention. Two songs by that promising young composer Mr. G. J. Bennett served to display his ability in a form of composition in which the avoidance of commonplace ideas is by no means easy.

A CONCERT was given at the Guildhall last Saturday in aid of the Benevolent or Strangers' Friend Society, by the Guildhall Choir and Orchestra, under the direction of Mr. Weist Hill. The programme was mainly the same as that of the preceding concert at the Guildhall, noticed at the time in these columns.

A GRAND military concert was given at the Royal Albert Hall last Wednesday afternoon, in aid of the Cambridge Fund for Old and Disabled Soldiers.

MR. W. DE MANBY SERGISON's concert at St. James's Hall on Tuesday evening was not without commendable features, though the programme was of a heterogeneous description. Mendelssohn's c minor Trio was performed by Miss Zimmermann, Mr. Sutton, and M. Hollman. Mr. Sutton showed skill as a violinist in David's Scherzo Capriccioso, and Herr Emil Sauer, a very youthful pianist, said to be a pupil of Rubinstein, created a favourable impression in some minor pieces.

AMONG recent benefit concerts have been those of Herr Adolf Friedmann, at Kensington Town Hall last Saturday afternoon; Madame Puzzi, at St. George's Hall on Monday afternoon; and Mr. W. H. Brereton, at Messrs. Collard's Rooms, Grosvenor Street, on Tuesday afternoon.

THE Brixton Choral and Orchestral Society gave an extra concert last Thursday evening, for the benefit of their conductor, Mr. W. Lemare, when Mendelssohn's 'Hymn of Praise' and a miscellaneous selection were performed.

THE third subscription concert of the Walthamstow Musical Society took place last Thursday evening, when Mr. J. F. H. Read's cantata 'Homeward Bound' was given, with full band and chorus.

MISS MEREDITH BROWN, who gave a morning concert at 37, Grosvenor Square on Wednesday, is a pupil of Signor Randegger. Her voice is a mezzo-soprano inclining to contralto, of sufficient volume for ordinary purposes, and only needing further cultivation for its possessor to take rank as a useful vocalist. Miss Santley, Mr. Lloyd, Mr. Ghilberti, Mr. R. Rickard, M. Van Biene, and other artists took part in the concert.

MR. VICTOR BUZIAU announces his first concert at St. James's Hall on Saturday evening next, when the programme will include Beethoven's Septet and other works.

MADAME SOPHIE MENTER announces a second pianoforte recital, to be given this afternoon at St. James's Hall.

M. GOUNOD's first opera, 'Sappho,' is spoken of as likely to be revived at the Grand Opéra, Paris, next winter. It is also possible that M. Ernest Reyer's 'Sigurd' may be given at the same house.

BIZET's 'Jolie Fille de Perth' has been produced with success at the Imperial Opera, Vienna.

DRAMA

THE WEEK.

GAITEY (Morning Performance).—'Put Asunder,' a Play in Four Acts. By Freeman Wills.
TOOLE'S.—'Stage Dora; or, Who Killed Cock Robin?' a "Condensed Drama." By F. C. Burnand.

MR. FREEMAN WILLS's new play of 'Put Asunder' rises above the level of tentative dramatic effort. Defects attributable to inexperience are manifest, the most serious of them being an attempt to overcrowd with effect and to elaborate characters at the cost of arresting the action. Again and again explanations that might be conveyed in a few phrases are extended over long scenes, and in one or two cases the work verges on bathos. To fit 'Put Asunder' to modern requirements would need the sacrifice of a third of the work. In the portion to be excised are not a few prettinesses on which, not wholly without cause, the author prides himself. The first duty of a play is, however, to be dramatic, and grace and tenderness even must be sacrificed when they impede progress and slacken or divert interest. Mr. Wills's play is about the length of an average French comedy, and its four acts take, allowing for *entr'actes*, almost four hours. The precedent of the French writer may not, however, be pleaded. Apart from the fact that our public is wholly different from that of Paris, the literary quality and the speculation, always subtle and ingenious, an Augier or a Dumas supplies are wanting. There is a difference between brilliant and sustained dialogue and the exhibition of an infirm old man interrupting a feeble conversation with a child for the purpose of taking up and putting down his pipe. In domestic drama the central figure may doubtless from the exhibition of senility elicit pathos. In subordinate characters such an expedient is always dangerous, and when it occurs at a point when the interest is culminating is intolerable. By the employment of this and similar devices Mr. Wills seriously detracts from the value of his work. In one case, indeed, when the departure of the heroine from her husband's home is intended to provoke the least possible comment, all the servants are summoned to bid her a weeping farewell, and are told, with no attempt at explanation, that her absence may be for ever. Such a statement must necessarily elicit the species of servile cackle it is sought to avoid. In this scene accordingly Mr. Wills, for the sake of a situation which is not dramatic nor even theatrical, depreciates and ridicules his own work. By dealing at this length with a play produced for one occasion only, we show that we attach value to it. 'Put Asunder' has, indeed, freshness of idea and a certain amount of dramatic power. It is carefully if not always wisely elaborated

and attests the possession by its author of dramatic perception. With a certain amount, far from small, of compression and alteration, it might be made a telling play. Its central figure is sympathetic, if, like that of 'East Lynne,' too lachrymose; and the species of martyrdom to which she is subject, though due to her own weakness, scarcely violates probability, since if people were wise there would be an end to nine-tenths of modern drama. The motives of the villain to the action he takes are only comprehensible on the supposition that, like Iago, he has a natural taste for evil. Some of the less important characters are well conceived, and might, with a more effective exposition, be rendered dramatic. Miss Wallis played better as the heroine than in any other character in which she has recently been seen, and was at one or two points touching. Her art remains halting, however, and seems at times to be what in former days was called hidebound. Mr. W. Farren, jun., presented a picture of an old nobleman who is cynical and even impolite in speech, but failed to show the species of dignity which in those accustomed to respect and authority is reconcilable with crabbedness and folly. Mr. P. Beck was fairly good as the villain.

Mr. Burnand's burlesque of 'Fédora' is happy. From works of its class it differs in the respect that it presents most of the story intelligibly, it might almost be said seriously, and draws its comic quality from the caricature it offers of the exponents of its original. Much of its dialogue has singular whimsicality, and the whole is a better specimen of Mr. Burnand's special form of humour than any recent burlesque from the same pen. Occupying scarcely more than fifty minutes in performance, it keeps the audience during that period in a state of complete exhilaration, and its chief effects, verbal or theatrical, elicit guffaws of laughter. As heretofore, Mr. Burnand counts on the indulgence of his public, and introduces references and allusions to things that do not and cannot belong to the story. So sure of his audience is he, however, he does not once overstep the boundaries it fixes, and his wildest sallies are greeted with delight. For the success obtained the actors are to a certain extent responsible. Mr. Ward's parody of Mr. Bancroft is thoroughly effective. Mr. Toole can scarcely look like Mr. Coghlan. Not easy is it, moreover, to see what can be done to travesty acting the chief feature in which is supineness. A very comic effect is, however, produced within limits more narrow than Mr. Toole has often assigned himself. As the heroine Miss Marie Linden mimics cleverly the portion of Mrs. Beere's acting which approaches most closely that of Madame Bernhardt. The whole performance is brisk, and the new whimsicality may well hope for a run equal to that of the piece on which it is founded.

THE TALE OF TROY.

NEVER, I suppose, has the beauty and pathos of the tale of Troy been brought more vividly home to a modern audience than in the tableaux and scenes presented twice this week at Cromwell House, South Kensington. No one familiar with Homer can have failed to appreciate his dramatic power; but it was a happy thought on the part of Prof. Warr to throw some of the most effective scenes from the Iliad and

Odyssey into actual dramatic form, with fitting accessories of scenery and costume. He is to be heartily congratulated upon the skill and taste with which he performed the far from easy task of selection and adaptation. The performance, as it was, lasted two hours and a half, so clearly as much of the story was presented as reasonable time would allow. Otherwise—and this is really the only omission that seems to me worth mentioning—the scene in the Greek camp where Achilles quarrels with Agamemnon and withdraws from the war would have made an effective opening. But the fact is that the Iliad is so full of dramatic incident that possible scenes and situations could be found to make up a week of such entertainments, so that Prof. Warr did wisely in confining himself to a small but deeply interesting section of the story. Having sketched out his programme, he, with no less wisdom, secured the invaluable services of Prof. C. T. Newton, Sir Frederic Leighton, Mr. Poynter, Mr. Watts, and others, to assist him in the arrangement of the scenes, and in devising appropriate dresses and scenery. The result of this collaboration naturally was that each scene was in itself a work of art, and the accessories were not only, as far as might be, archaeologically accurate, but beautiful also. The colours were harmonious and the grouping most picturesque. Where all were so excellent it is hard to say which scene presented the most effective whole. I should be inclined to name "Priam in the Tent of Achilles," "The Mourning for Hector," and "Ulysses at the Court of Alcinoüs" as the most successful from the picturesque point of view. Of the tableaux, beautiful as they all were, the successive representations of Ulysses in the palace of Circe were perhaps the most beautiful.

To the actors it is not possible to accord such high or such uniform praise as to their surroundings. And yet due allowance must be made for the extreme difficulty of the undertaking, and for the comparatively short time given to the training of so large a company. I ought to say that I am speaking only of the Greek performance. Probably in the English performance, which I have not seen, greater smoothness was attained, the primary obstacle of language being removed. Without any desire to depreciate a performance which gave me, as a whole, such keen pleasure, I am bound to admit that some of the actors spoke their Greek as if they had only a dim idea of what they were saying, and this gave a distinct sense of unreality to the action. A few more weeks' study would have mended this and sundry other ragged edges. This does not, of course, apply to the principal performers. Mr. Brandram was admirable as Priam; Mrs. Beerbohm Tree did her best to represent the Helen of Homer's conception, commanding sympathy, and even respect, in spite of her sin and its fatal consequences; Mr. Stephen was at home in the character of Hector, though the coincidence of dress and situation inevitably recalled his impersonation of Ajax at Cambridge last year. Mr. Laurence was hardly so successful in Achilles as he was some years ago in Cassandra, but his action and elocution were excellent. Miss Gerstenberg's Nausicaa was charmingly naïve and graceful, and she had the advantage of a melodious voice. Miss Harrison's Penelope was very good on the whole, and she spoke the Greek with the intelligence of perfect knowledge; only I would suggest that excessive declamation and too great emphasis on unimportant words tend rather to destroy than create natural effect. Too often the impression was not of a Greek lady speaking her own language in a natural way, but of an accomplished scholar declaiming Homer, and anxious to give due weight to every word. It is impossible in the space at my disposal to give every actor his due, but Mr. Lionel Tennyson's Odysseus, Miss Baird-Smith's Euryclia, and Mr. Rennell Rodd's

Eumæus seemed to me to show not only appreciation of the poetry, but considerable dramatic talent. The various choruses of Trojan ladies, Nausicaa's maidens, and the spinning maidens deserve mention for the gracefulness of their action, which added not a little to the pleasure of the performance. Praise, too, is due to the accomplished composers who supplied the descriptive music, and especially to Mr. Parratt's setting of the "Elegy to Patroclus"; to Mr. Malcolm Lawson's "Song of the Sirens," and his simple and graceful accompaniment to the tableaux of Circe and Calypso; and to Dr. Monk's charming "Spinning Song."

On the whole, then, there is every reason to be grateful to the ladies and gentlemen whose energy and devotion produced a performance quite unique in its kind, and of which the impression left on the mind is one of the highest pleasure mingled with the desire to see it all over again.

Dramatic Gossip.

Mr. Rose's adaptation of 'Vice Versâ' was played with the original cast at the Imperial Theatre on Saturday afternoon last. With it was given Mr. Charles Du Val's 'Odds and Ends,' a clever exhibition of a kind of entertainment previously offered by Mr. Woodin and others. During the present week Mr. Du Val has also supplied some illustrations of his experiences in Africa. The theatre is, however, too large for a performance of the kind.

With the present week the morning performances at the Gaiety will close. The intelligence will be gratifying to others besides those who are compulsory attendants upon representations the majority of which have been of the slightest conceivable interest. The perfect ventilation of a theatre is scarcely possible when one audience is dismissed at half-past six to make room an hour later for a second.

THE programme announced at Drury Lane Theatre for the benefit of the Actors' Benevolent Fund could not be carried out, and some disturbance consequently ensued. The usual fault of these miscellany entertainments is, however, their inordinate length.

MR. WILSON BARRETT will take the chair at the annual dinner of the Theatrical Fund, to be held on the 27th inst. at the Freemasons' Tavern.

'VICE-VERSÂ' will be produced at the Strand on the 9th inst., together with a burlesque by Mr. W. Wareham, entitled 'Silver Guilt.'

'TOUJOURS,' a one-act piece of M. de Courcy, has been produced at the Comédie Française, and is acted by M. Coquelin cadet and Mlle. Lloyd. It seems suited rather to the Palais Royal than to its present home.

BEFORE starting for London the company of the Gymnase has appeared in 'Serge Panine,' 'Madame Calverlet,' and other pieces to be played at the Gaiety.

THE promised revival of 'Henri III. et sa Cour,' by Dumas, has come off at the Galté. Three characters are well played, the Duc de Guise of Dumaine, the Henri III. of M. Raphaël Duflos, and the Duchesse de Guise of Madame Dica Petit.

'LA VIE FACILE' of MM. A. Sécond and Paul Ferrier, produced at the Vaudeville, opens promisingly to end in failure. Thanks to some fine acting by M. Dupuis, M. Dieudonné, and Madame Legault, it escaped disaster, but it is not likely to hold its place long. Its story turns upon the adoption and recognition of parentage according to French law by one man of the illegitimate daughter of another, who seeks to force on her a scandalous marriage.

TO CORRESPONDENTS.—H. A. de B.—C. M. G.—J. S.—J. M. T.—D. R. A.—R. G.—J. B. S.—B. H.—received.
E. B. N.—The book awarms with misprints.
No notice can be taken of anonymous communications.

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